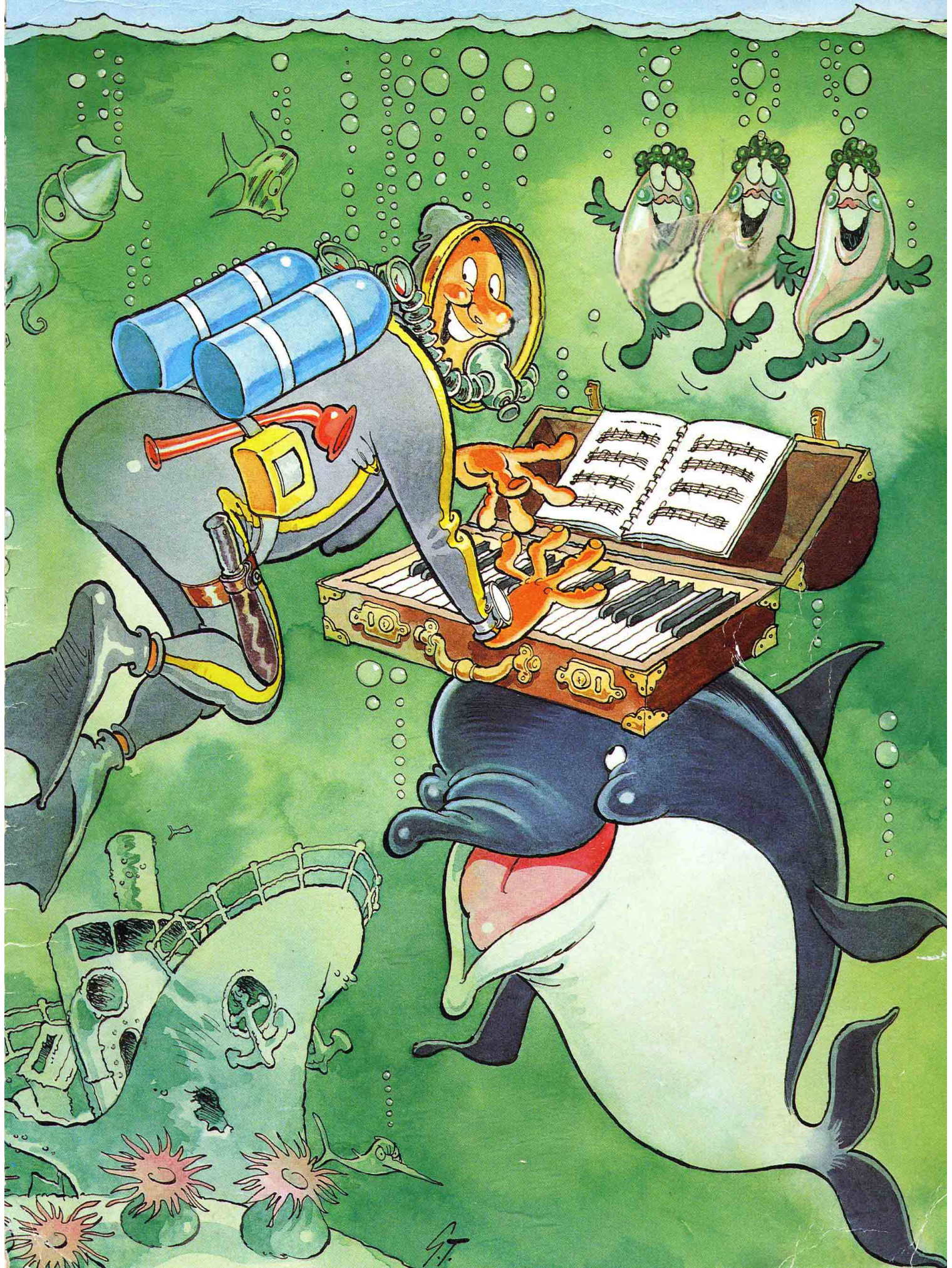


101 Hits for Buskers

Book 11..Piano/Organ Edition with Guitar Chords.



101 Hits for Buskers

Book 11. Piano/Organ Edition with Guitar Chords.

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Music Sales Limited,
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120 Rothschild Avenue, Rosebery, NSW 2018, Australia.

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Wise Publications
UK ISBN 0.7119.2041.9
Order No. AM77306

Art direction by Mike Bell
Cover Designed by Helen Senior
Cover illustration by Graham Thompson
Compiled by Peter Evans and Peter Lavender
Typeset by Capital Setters

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Printed in the United Kingdom by
Scotprint Ltd, Musselburgh

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A Good Heart

Words & Music by Maria McKee

Moderato



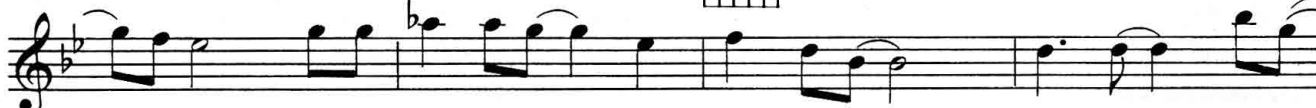
I've heard a lot of sto - ries, I sup - pose they could be true,



all a - bout love — and what it can do to you. High is the risk of stri-king out, the



risk of get - ting hurt, and still I have so much to learn. — Well I know—



— 'cause I think a - bout — it all the time. — I know—



— that real love — is quite a prize. — And a



good heart — these days is hard to find, — true love, — the

B $\flat$ F Gm E $\flat$

last - ing kind, — a good heart — these days is hard to find, — so

B $\flat$ F E $\flat$ 1.2. 3. *D. S. al Coda*

please be gen - tle with this heart of mine. — 2. My — And a
3. As

CODA E $\flat$ F B $\flat$ E $\flat$

heart, with this heart of mine. —

B $\flat$ E $\flat$ to fade

A good heart, — a good heart, — a good

2. My expectations may be high, I blame that on my youth,
Soon enough I'll learn the fateful truth.
I'll face it like a fighter, then boast of how I've grown,
Anything is better than being alone.
Well I know 'cause I learn a little every day,
I know 'cause I listen when the experts say: that a good love
3. As I reflect on all my childhood dreams,
My ideas of love weren't as foolish as they seemed.
If I don't start looking now then I'll be left behind
And a good heart these days is hard to find.
I know it's a dream I'm willing to defend,
I know it will be worth it in the end.

All Day And All Of The Night

Words & Music by Ray Davies

Moderato








(1) I'm not con - tent to be with you — in the
 (2.3.) I be-lieve that you and me — last for









day time. —
 ev - er. — Oh Girl I want to
 yeah all day and










be with you — all of the time. — } The
 night I'm yours, — Leave me nev - er. — }






on - ly time I feel al - right — is by your — side. —










_____ Girl I want to be with you _____ all of the _____









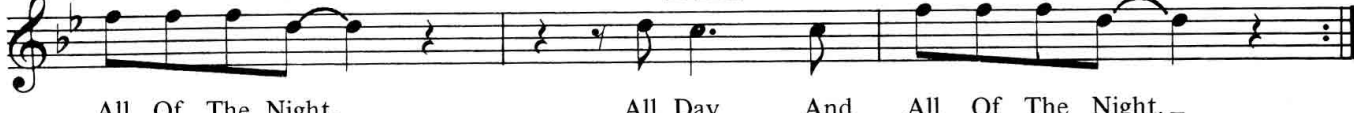
_____ time All Day And All Of The Night. _____ All Day And

al Coda 

1





All Of The Night. _____ All Day And All Of The Night. _____

2







All Of The Night. _____






*D. S.
al Coda*

CODA 








All Of The Night. _____ All Day And All Of The Night. _____

3 The Best Of My Love

Words & Music by Don Henley, Glenn Frey
& John David Souther

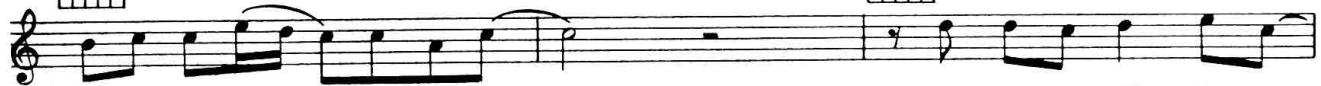
Moderato



Ev - er - y night — I'm ly - in' in bed, — hold-in' you close — in my
Beau - ti - ful faces and loud emp - ty places, look at the way that we

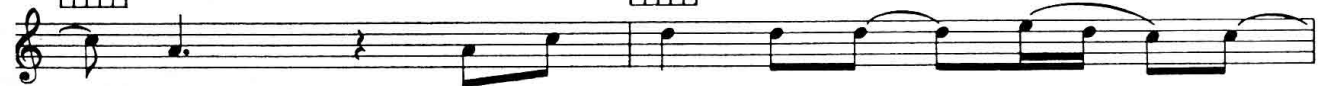


dreams; — think-in' a bout — all the things that we — said — and
live; — wast-in' our time — on cheap talk and wine



com-in' a - part — at the seams. —
left us so — lit - tle to give. —

We try to talk it o -
That same old crowd was like a



cold ver
dark cloud

but the
that

words come out —
we could nev - er rise

too — rough; —
a - bove; —

F/G C Dm

I know you were try - in' to give me the best _ of your _
but here in my heart _ I give you the best _ of my _

C 1. G7 2. G7 C

love. love. Oh, _ sweet dar -

Dm

lin', you get the best of my love, _ oh, _

C Dm

sweet dar - lin', you get the best of my _

Fm7

love. I'm go - in' back in time _ and it's a

C Fm7

sweet _ dream; _ it was a qui - et night _ and I would

Dm G7

be all _ right if I could go _ on sleep - ing. But

C
0 0 0

ev - 'ry morn - in' I wake up and wor - ry _____

Dm
0

C
0 0 0

what's gon-na hap-pen to - day; _____ you see it your way, and

Dm
0

I see it mine, - but we both see it slip-pin' a - way. _____

Em
0 0 0 0

Dm
0

Em
0 0 0 0

You know we al-ways had each oth-er, ba - by, I guess that was-n't e - nough; -

Dm
0

G7
x 0 0 0

C
0 0 0

oh, _____ but here in my heart _____ I

Dm
0

C
0 0 0

G7
x 0 0 0

give you the best of my love. Oh, _____

Repeat and fade

C
0 0 0

Dm
0

_____ sweet dar - lin', you get the best of my love. _____ Oh, _____

Cherry Cherry Coupé

Words & Music by Brian Wilson & Roger Christian

Moderato



Go, Cher-ry Cher-ry Coupe now. — The wild-est short a-round is my
Chrome re-verse wheels and —
coupe's — tuck and roll un-der -



Cher-ry Cher-ry Coupe, The sharp-est in the town and the
white-wall slicks and it turns a quar-ter mile in a
neath the hood, and the rugs seats and pan-els now are



en-vy of my group. It's one of its kind and it real-ly looks good, chopped
one-o - six — Door han-dles are off but you know I'll nev-er miss 'em. They
look - in' — good. When I go look - in' for some-thin' to do, it's



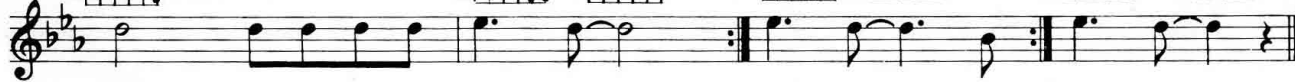
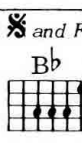
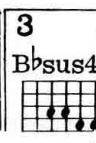
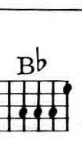
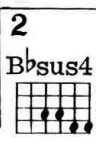
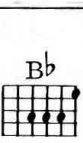
nose and decked with lov-ers on the hood. —
o - pen when I want — with a so - len - oid sys-tem.
got e - nough room — now to bare - ly seat two.



Go, Cher-ry Cher-ry Coupe now, — Go, Cher-ry Cher-ry



Coupe now, — Go, Cher-ry Cher-ry Coupe now. — Why don't you



go, Cher-ry Cher-ry Coupe now. — Coupe now. — My Coupe now. —

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Moderato

2. (down.)

All___ a - lone ___

in the crowd,— try - ing not to think out ____ loud. ____

Whis-per,— shout,—

whis - per, scream, — to - ge - ther we can, make it a dream. —

(1, 3.) Moun-tains high, _____ moun - tains low, _____ with- out a bridge — your — mind's —

— let - ting go — and what you need — is what I want, — so

don't be a - fraid, — let it show — don't be a - fraid, — just let it ex - plode. —

CHORUS

_____ We _____ have got the pow - er to build _____ the high - est to - wer, stand -

- ing with our feet on the ground _____ we've _____ got what it takes, to - ge - ther we can make it, to - ge -

- ther we can blow the house _____ down, blow the house _____ down, _____ blow the house _____ down, _____ yeah..

_____ Blow the house _____ down, _____ blow the house, _____ blow the house

down.)

down.

al Coda ⊕

D. S. al Coda

Chorus ad lib.

CODA ⊕

VERSE 2:

Tired of words in your eyes
Hiding in a lover's disguise
And as my heart steals your mind
Together we'll be partners in crime
Give it a try don't you know
Without the water no river flows
And what you need is what I want
So don't be afraid, let it show
Don't be afraid just let it explode.

6 Blue Bayou

Words & Music by Roy Orbison & Joe Melson

Moderato

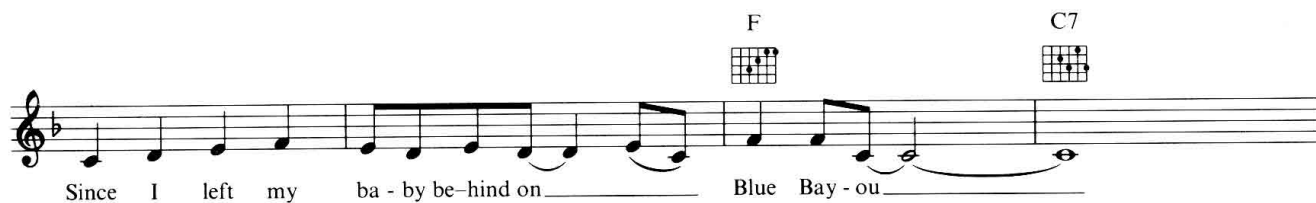
VERSE

F C7



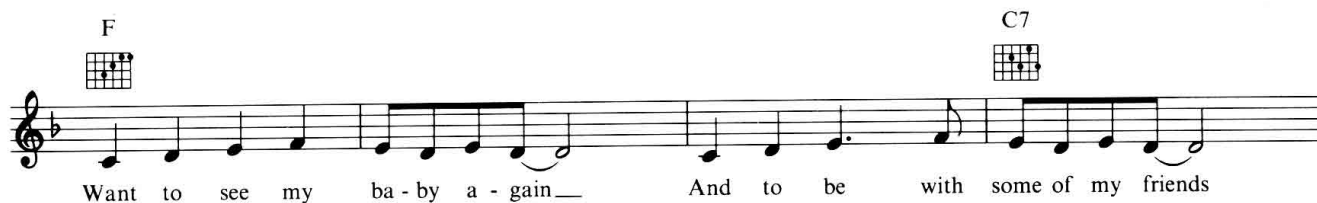
I feel so bad__ I got a wor - ried mind I'm so lone - ly all the time

F C7



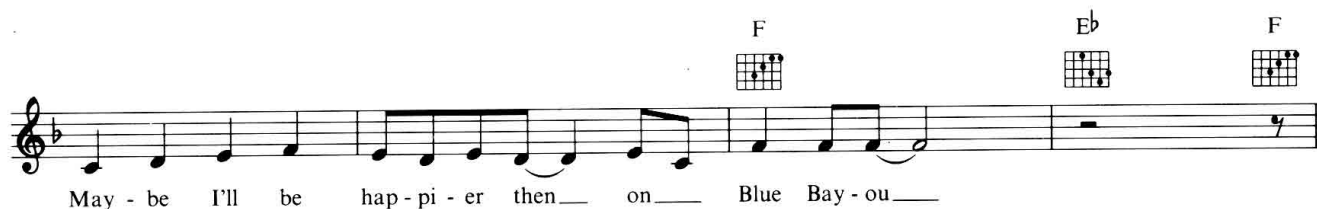
Since I left my ba - by be-hind on__ Blue Bay - ou__

F C7



Want to see my ba - by a - gain__ And to be with some of my friends

F Eb F



May - be I'll be hap - pi - er then__ on__ Blue Bay - ou__

CHORUS

F Gm



I'm go - ing back some - day__ come what may__ to Blue Bay - ou__

C7 F

Where you sleep all day and the cat-fish play on Blue Bay - ou

F+ Bb

And the fish-ing boats with the sails a - float If I could on - ly

Bbm F C7

see That fa - mil - iar sun - rise through sleep - y eyes How

1 F 2 F

hap - py I'd be I hap - py I'd be

2nd Verse

I feel so bad, I got a worried mind, I'm so lonely all the time
 Since I left my baby behind on Blue Bayou
 Saving nickles, saving dimes, working till the sun don't shine
 Looking forward to happier times on Blue Bayou

2nd Chorus

I'm going back some day, gonna stay on Blue Bayou
 Where my folks I'll find, all the time on Blue Bayou
 With that girl of mine by my side till the moon in the evening dies
 Oh, some sweet day, gonna take away this hurtin' inside

Campion (Theme from the BBC TV series)

Music by Nigel Hess

Steady 4 (♩ = c. 108)

No chord

8va



Meno mosso

Cmaj7
loco

Accel.

Cm6

8va



G/B

Em

Am

D7

Gentle swing (♩ = c. 152)

G



B7

Em

G7

C

C#

G7

B7

Em



Am

Cm/A

C/D

D7

G7



B7

Cmaj7

Cm6



G Em Am7 D7 *al Coda* F/G

Cmaj7 G B7 Em Cmaj7 G Am7 D7

Gm7 A/G Gm7 C Gm7 A Gm7 C/G

8va ----- loco

CODA

G B7 Em G7/D

C C# G/D B7 Em Am Cm/A D7 D/C

Dm/B E7 Am C# D7 Gm7 A/G

/C 8va -----

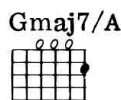
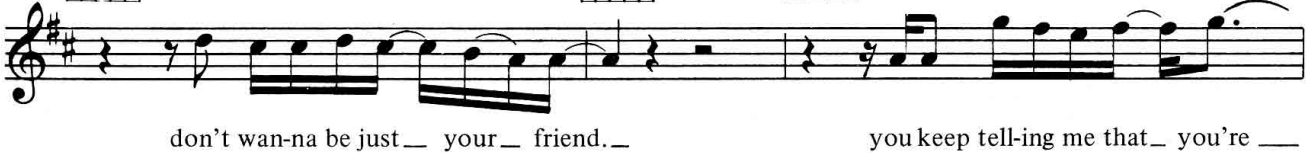
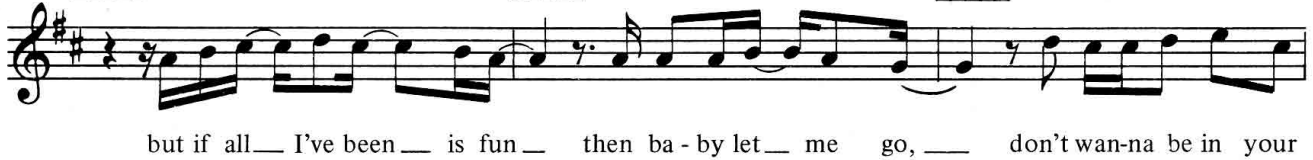
Gm7 C/G Eb7 D7 G

loco 8va ----- loco 8va -----

Can't Stay Away From You

Words & Music by Gloria M. Estefan

Moderately



Gmaj9 Gmaj7

though it's kill-ing me ——— that's true, — there's just some things I — can't con-

Bm /A A Gmaj9 Gmaj7/A

- trol. Your love is slip-ping through my hands, ——— though I've heard it all — be -

Bm7 Gmaj9 D

- fore. I know you're tell-ing me — the truth, — I know it's just — no use, —

Asus4 A D

— but I can't stay a - way from you. 1. Hold — 2. I know you're tell-ing me — the truth

Asus4 A D

— I know it's just — no — use, — but I can't stay a-way — from you.

VERSE 2:

Hold on to every bit of hope
That's all I ever do
Hoping you might change your mind and call me up to say
How much you need me too.
Though you're leaving me no other choice
Than to turn and walk away
Look over your shoulder, I'll be there
You can count on me to stay.

'Cause I can't stay away from you. . . . (etc.)

9 Christine's Theme

Music by John Duprez

Moderato

The musical score for "Christine's Theme" is written for guitar on a single treble clef staff in 4/4 time. The tempo is marked "Moderato". The key signature has one flat (B-flat). The score consists of several lines of music with various guitar chords indicated above the staff. The chords include Am, Em7, Fmaj7, G, C, Dm, and F6. The score includes a first ending (1.) and a second ending (2.) that leads to a Coda. The Coda section is marked with a diamond symbol and the word "CODA". The score ends with a final measure.

Didn't We Almost Have It All

Words & Music by Michael Masser & Will Jennings

Slow rock

Re-mem-ber when we held on in the rain, — the nights we al-most

lost it once a-gain? — We can take the night — in -

- to to-mor - row, — liv-ing on feel-ings; — touch-ing you, — I

feel it all — a - gain. — Did-n't we al-most have it all, —

when love was all we had worth liv-ing? —

The ride with you was worth the fall, my friends, —

Chords: C, /Bb, Asus4, A, /C#, Dm, A/C#, Dm, G7, C, G/B, Am, /G, Fmaj7, G/F, Em7, Am, Dm7, F/G, G7, C, D/E, E7, A, E/D, D, C#m7, F#m, Bm7, D/E, A, D, E, A, E/D, D, C#m7, F#m

Bm7 D/E A F/G G

lov - ing you makes life worth liv - ing. —

C G/F F Em7 Am Dm7

Did-n't we al - most have it all, — the nights we

F/G C F/C G/C C G/F F

held on till the morn - ing? —

You know you'll ne - ver love that

Em7 Am 1. Dm7 F/G G C F/C G/C

way — a - gain, —

Did-n't we al - most have it all? —

2. Dm7 E+ Fmaj7

Did - n't we al - most have it all? — Did-n't we have — the best — of

Em7 Am/G Fmaj7

times, when love was young and new? Could-n't we reach — in - side — and

Em7 Am7 Fmaj7 Em7

find a world of me and you? — We'll ne - ver lose it a - gain, —

Am Dm7 C/E Fmaj7

'cause once you know what love is, you ne-ver let it

F/G G C G/F F Em7 Am /G

end. Did-n't we al-most have it all,

Dm7 F/G C F/C G/C

the nights we held on till the morn-ing?

C /E G/F F Em7 Am /G Dm

You know you'll ne-ver love that way a-gain, Did-n't we al-

slower

F/G G7 C F/C C Dm7 F/G G7 C

- most have it all? Did-n't we al-most have it all?

2. The way you used to touch me felt so fine,
We kept our hearts together down the line.
A moment in soul can last forever,
Comfort and keep us
Help me bring the feelings back again.

11 Claudette

Words & Music by Roy Orbison

Moderato

(Instrumental)

I

VERSE

got a brand new ba-by and I feel so good — She loves me e-ven bet-ter than I

thought she would — I'm on my way to her house and I'm plumb out of breath — When I

CHORUS

see her to-night, — I'm gon-na squeeze her to death — Claud - ette, pret-ty lit - tle pet, Claud -

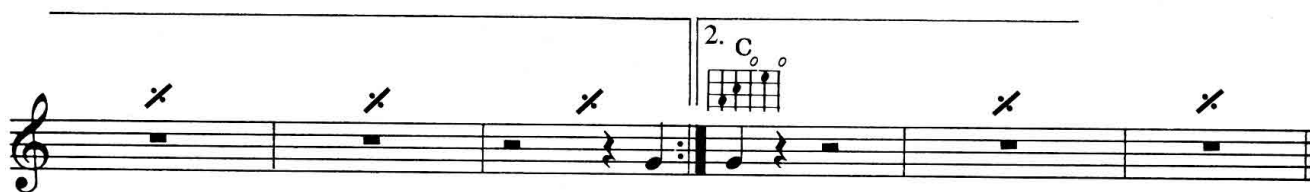
- ette Nev-er makes me fret, Claud - ette Well she's the great-est lit - tle girl that



I've ev - er met I get the best — lov - ing that I'll ev - er get from Claud -



- ette Pret - ty lit - tle pet, Claud - ette Oh, — oh, — Claud - ette.



I - ette.

2. Well, I'm a lucky man, my baby treats me right
She's gonna let me hug and kiss and hold her tight
When the date is over and we're at her front door
When I kiss her goodnight, I holler, 'More, more, more'
3. When me and my new baby have a date or three
I'm gonna ask her if she'll marry me
I'm gonna be so happy for the rest of my life
When my brand new baby is my brand new wife.

Moderato

Come in - to my life, _ I've got so much love to show you. _ Come in - to my life, _

boy I a-dore you. — Come in - to my life ,_I've got so much love to show_ you, —

come in - to my life, — boy I — a-dore you. Come in - to my life, I'll op-en the

door if— you come in-to my life, boy I a - dore you..And I will treat you right and I'll

show__you__ sweet mel-low days that you want_and need, for you hold the key_to my

Gm7 Cm7 Eb Bb/D Gm7

life, good times will flow if you make our love strong and tight to-gether as

Cm7 Eb Bb/D Gm7 Cm7 Bb/D Gm7

one, not two, we'll shine like Dia-mond Ice and I'll show you sweet mel-low days that you

Cm7 Eb Cm7 Gm F

want and need. Be-cause I can bright-en up your days,

Cm7 Dm7 G Cm7

and when you're feel-ing bad I'll put a smile on your face can you tell me

Gm Cm7 Gm Cm7 Bb/D Gm Cm7 Bb

what price must I pay to make you see things my way.

D.C. Repeat ad lib.

13 Crying

Words & Music by Roy Orbison & Bill Dees

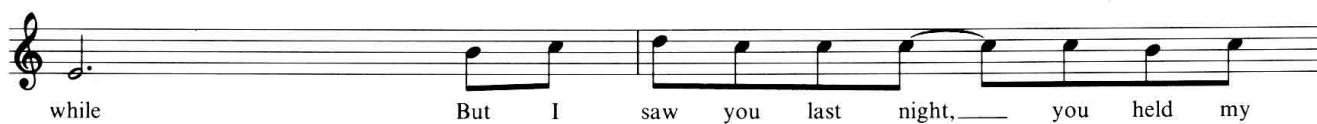
Medium Slow with feeling

CHORUS

C

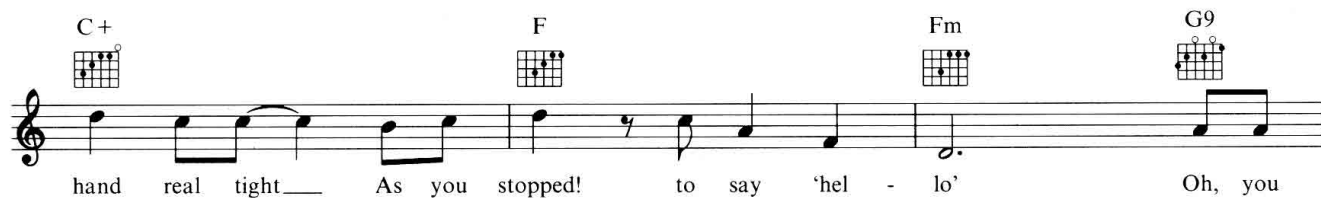


I was all right for a while I could smile for a -



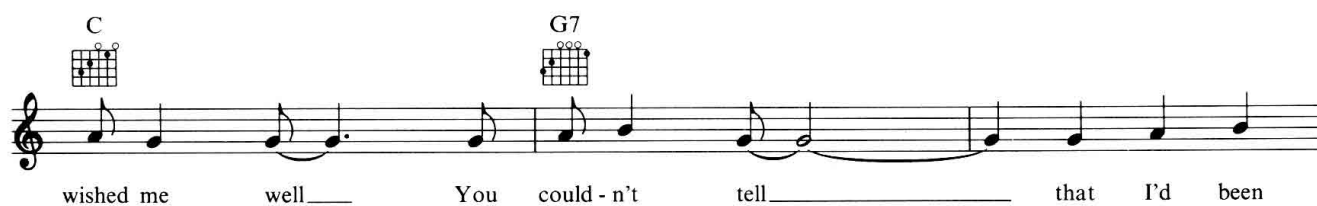
while But I saw you last night, — you held my

C+ F Fm G9



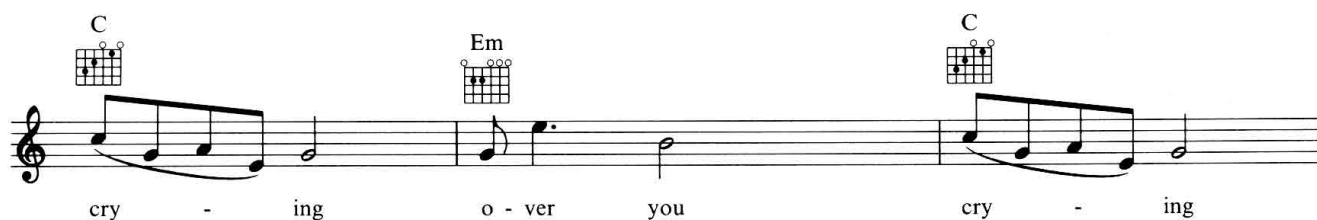
hand real tight — As you stopped! to say 'hel - lo' Oh, you

C G7



wished me well — You could - n't tell — that I'd been

C Em C



cry - ing o - ver you cry - ing

Em F G7

o - ver you When you said, 'So long' left me

F G7 C

stand - ing all a - lone A - lone and cry - ing,

C+ F Fm

cry - ing, cry - ing, cry - ing, it's hard to

C G7

un - der - stand, but the touch of your hand can start me

1 C 2 C

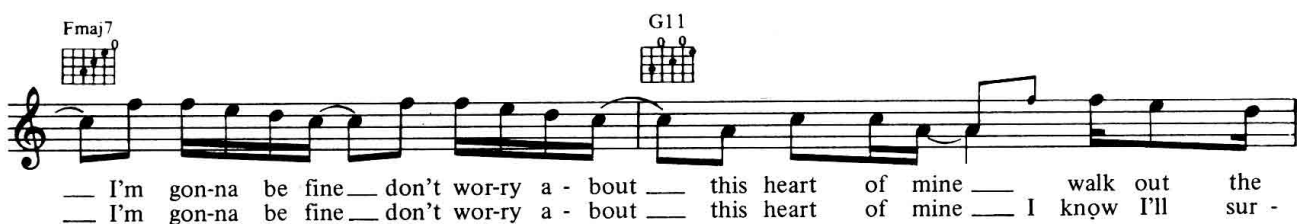
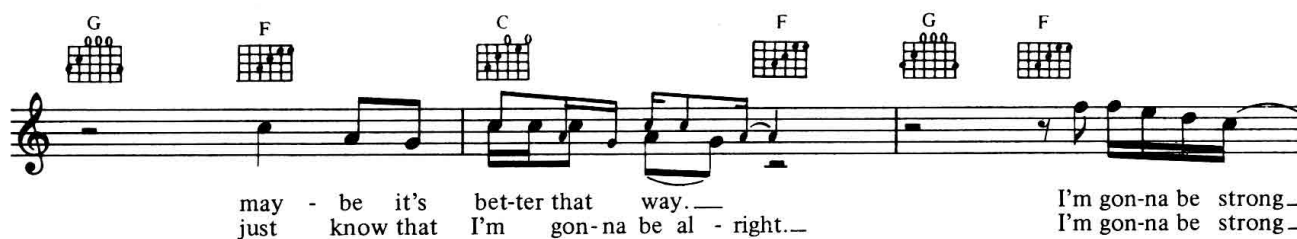
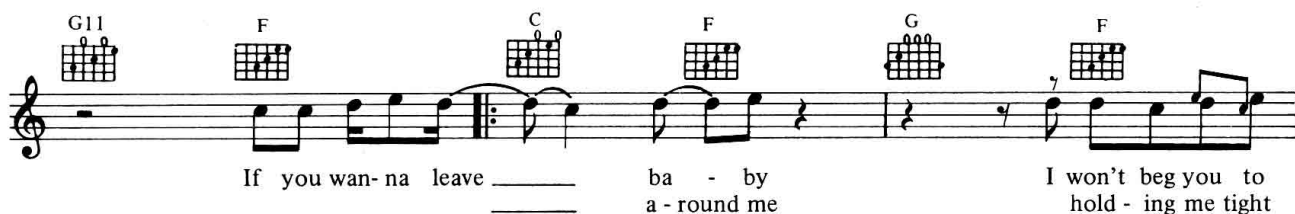
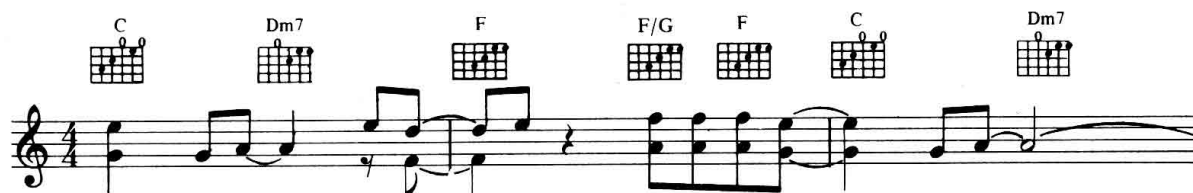
cry - ing I was all cry - ing

2. I thought that I was over you
 But it's true, so true
 I love you even more than I did before
 But darling, what can I do?
 For you don't love me and I'll always be
 Crying over you, crying over you
 Yes, now you're gone and from this moment on
 I'll be crying, crying, crying, crying
 Yeah, crying, crying over you.

Don't Turn Around

Words & Music by Albert Hammond & Diane Warren

♩ = 100



1st time only

Fmaj7 G11

door see if I care — go on and go now — but don't turn a - round —
 vive I'll make it through — and I'll

2nd time only

G11

learn — to live with-out you but don't turn a - round —

Cmaj9 F Dm7 G11

— 'cause you're gon - na see my heart break - ing.
 — 'cause you're gon - na see my heart break - ing } Don't turn a - round —
 % Instr.

Cmaj9 F G11

— I don't want you see - ing me cry - ing just walk a - way —

Cmaj9 F Dm7 G11

— it's tear - ing me a - part that you're leav - ing I'm let - ting you go —

Bbmaj9 G11

To Coda

1. Cmaj9 Dm7

— and I won't let you know — ba -

F G11 Cmaj9 Dm7 G11

by I won't let you know. — I won't miss your arms

2. Cmaj7 Dm7 F G11 Dm9

I wish I could scream out — loud —

G7 Dm7

— that I love you I wish I could say to — you

G11 D.S. al Coda

don't go — don't go — don't go — don't turn a - round —

CODA

G11 Cmaj9 F

— Don't turn a - round — 'cause you're gon - na see my heart break -

Dm7 G Cmaj9 F

ing don't turn a - round — I don't want you see - ing me cry -

G11 Cmaj9 F

ing just walk a - way — it's tear - ing me a - part that you're leav -

Dm7 G11 Bbmaj9 G11 Repeat ad lib. to Fade

ing I'm let - ting you go. — Don't turn a - round —

15 Hard Habit To Break

Words & Music by S. Kipner & J. Parker

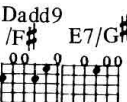
Moderato

F#  D#m7 

I guess I thought you'd be here for-ev-er, an-oth-er il-lu-sion I
found some-one else, you had ev-'ry rea-son, you know I can't blame you for

B  A#m7  D#m7 

choose to cre-ate.— You don't know what you've got un-til it's gone — and I
run-ing to him.— Two peo-ple to-geth-er,— but liv-ing a-lone,— I was

G#m7  E  Dadd9 /F# E7/G#  A 

found out a lit-tle too late. — I was — act-ing as if — you were
spread-ing my love — too thin. — Af-ter — all of these years — I'm

F#m7 

luck-y to — have me — do-ing you a fa-vour, — I hard-ly knew you — were there. —
still trying to shake it, do-ing much bet-ter,— they say that it just — takes time

D  C#m7  F#m  Bm7  A 

then you were gone — and it all — was wrong,— had no i-dea how much I cared.—
deep in the night — it's an end-less fight,— I can't get you out of my mind.—

G F/A G/B C G/B

Now be-ing with-out you takes a lot of get-ing used — to,

Fadd9 F/G Fm6 C

should learn to live with it, — but I don't want to. Be-ing with-out you is

Em7 F Fm6

all a big mis-take, in - stead of get-ting eas - i-er, it's the hard-est thing to take, — I'm ad-

F/G G 1. Ab Bb/D C

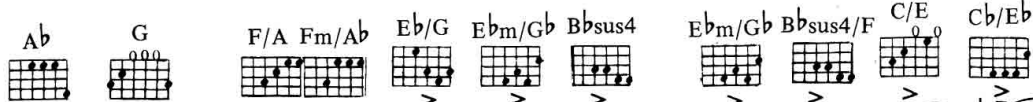
dict-ed to you babe, — you're a hard ha-bit to break. — You

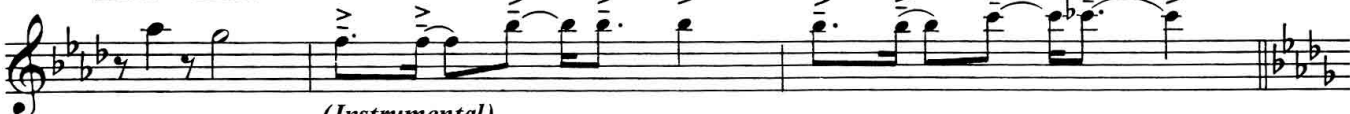
2. Ab Bb/D Abmaj7 Gm7 Cm Fm7

hard ha-bit to break. —

F/G G Abmaj7 Bb/Ab Abmaj9 Ab F/G G Abmaj7 Bb/Ab Abmaj9

I just — can't go on I just — can't





go on, (Instrumental)





Be-ing with-out you takes a lot of get-ting used — to should learn to live with it, —





but I don't want to. Be-ing with-out you is all a big mis-take, — in -



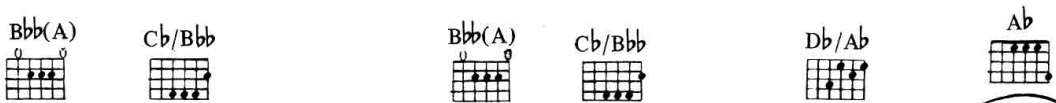


stead of get-ting eas - i - er, it's the hard - est thing to take, — I'm ad -





dict-ed to you — you're a hard ha-bit to break, — such a





hard ha-bit to break, — I'm ad-dict-ed to you, — you're a

Repeat to Fade

Moderately bright swing rock ♩ = ♩ = ♩³

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D. S. al Coda

- row will bring — May-be a dia - mond ring 2. Well it's all —

CODA

go - ing to the end of the line — *(Instrumental)*

Chorus 2:

Well it's all right, even if they say you're wrong
 Well it's all right, sometimes you gotta be strong
 Well it's all right, as long as you got somewhere to lay
 Well it's all right, every day is Judgement Day

Verse 2:

Maybe somewhere down the road away
 You'll think of me, wonder where I am these days
 Maybe somewhere down the road when somebody plays Purple Haze
(To Chorus:)

Chorus 3:

Well it's all right, even when push comes to shove
 Well it's all right, if you got someone to love
 Well it's all right, everything'll work out fine
 Well it's all right, we're going to the end of the line

Verse 3:

Don't have to be ashamed of the car I drive
 I'm glad to be here, happy to be alive
 It don't matter if you're by my side, I'm satisfied
(To Chorus:)

Chorus 4:

Well it's all right, even if you're old and grey
 Well it's all right, you still got something to say
 Well it's all right, remember to live and let live
 Well it's all right, the best you can do is forgive

Chorus 5:

Well, it's all right riding around in the breeze
 Well, it's all right, if you live the life you please
 Well it's all right, even if the sun don't shine
 Well it's all right, we're going to the end of the line

17 Evening Falls...

Music by Enya
Words by Roma Ryan

Moderato

When the — even - ing falls and the day - light — is

fad - ing, from with - in me calls, could it

be I — am sleep - ing. For a — mo - ment I

stray then it holds me — com - plete - ly, close to —

home I — can - not — say. Close to —

home feel - ing — so — far a - way. — (2) As I —

FINE

1.

2.   

For - ev - er search-ing nev - er — right, I am

lost — in oc-eans of night. For - ev - er hop-ing I can —

find me-mor - ies those me - mor - ies — I left be -

hind. ————— (Instrumental)

(3) Ev - en ————— *D. S. al Fine*

VERSE 2:

As I walk the room there before me
A shadow from another world
Where no other can follow
Carry me to my own
To where I can cross over
Close to home I cannot say
Close to home feeling so far away.

VERSE 3:

Even though I leave will I go on believing
That this time is real
Am I lost in this feeling.
Like a child passing through
Never knowing the reason
I am home, I know the way
I am home feeling oh so far away.

Ferry 'Cross The Mersey

Words & Music by Gerard Marsden

Moderato

1. Life _____ goes on day af - ter day,
2. Peo - ple they rush ev - 'ry - where,
% So I'll con - tin - ue to say,

Hearts _____ torn in ev - 'ry
Each _____ with their own se - cret
Here _____ I al - ways will

way. So Fer - ry 'cross the
care. So Fer - ry 'cross the
stay. So Fer - ry 'cross the

Mer - sey 'cos this land's the place I love and here I'll
Mer - sey and al - ways take me there the place I
Mer - sey 'cos this land's the place I love and here I'll

To Coda ♦

1 E Bm7 E Bm7 2 E

stay. love.

F#m7 B7 E

Peo-ple a-round ev-'ry cor-ner,

F#m7 B7 E F#m7 B7 B7/A

they seem to smile and say, We don't care what your

G#m F#7 B7

name is boy, we'll ne-ver turn you a-way. *D.%. al Coda*

♢ CODA E Bm7 E Bm7 E Bm7 E Bm7

stay, and here I'll stay, Here I'll

E Bm7 E Bm7 E

stay.

19 Give Me The Reason

Words & Music by Luther Vandross & Nat Adderley Jr.

Moderato

What's there to say — there's not — much to talk — a - bout, —

and what - ev - er hap - pened to all — of the love — that we vowed. —

— Yes it's true, — and there's no - thing new

— you can say. — /C

Give me the rea - son to want — you back, and why should I love —

— you a - gain, do you know, — tell me how, — how to for - give —

— and for - get, *al Coda* give me the rea - son to love — you now, —

it's _ been a migh - ty long time, and the love _ that used to be _
 _ end - ed the day _ you walked out, nev - er knew _ I'd ev - er be -
 _ stand - ing a - lone _ and out - side with no - one to love. _
 no one _
 to love _ no one no one, (to love) no one, no one (to love)
 CODA give me the rea - son to. To love you girl, to
 love you girl, _ to love you girl, to love you girl. _ Ad lib. to Fade

VERSE 2:

I was secure and so glad
 There was you to love
 What in the world would I ever do
 Without us
 But it's getting clear
 That I have to get over you.

20 Good Thing

Words Roland Gift
Music by David Steele

Moderato

The one Good Thing in my life

has gone a - way, I

don't know why. She's gone a - way,

I don't know where,

Some - where I can't fol - low her.

The one Good Thing did - n't stay too long,

Chords: D, F, Am, G, D, F, Am, G, D, F, Am, G, D, F, Am, G, Em, A

My back was turned _____ and

she _____ was gone. _____ Good Thing,

Where have you gone? _____ My

Good Thing, you been gone too long. _____

CODA

Good Thing.

Ad lib. to fade

VERSE 2:

People say I should forget
 There's plenty more, don't get upset
 People say she's doing fine
 Mutual friends I see sometimes.
 That's not what I want to hear
 I want to hear she wants me near.

VERSE 3:

Then one day she came back
 I was so happy that I didn't ask
 I should have known it couldn't last
 Morning came all too fast.
 Morning came into my room
 Caught me dreaming like a fool.

21 He'll Have To Go

Words & Music by Joe Allison & Audrey Allison

Moderato

mp Put your sweet lips a lit - tle clo - ser to the phone, _____

_____ Let's pre - tend that we're to - geth - er all a - lone. _____

_____ I'll tell the man to turn the juke - box way down low. _____

_____ And you can tell your friend there with you he'll have to go. _____

_____ Whis - per to me, tell me do you love me true. _____ Or is

he hold - ing you the way I do? _____ Tho' love is

blind, make up your mind, I've got to know. _____ Should I

The musical score is written for a single melodic line in treble clef, 3/4 time. It features a key signature of one flat (Bb). The tempo is marked 'Moderato' and the initial dynamics are 'mp' (mezzo-piano). The score consists of eight staves of music. Chord diagrams are provided above the staff at various points: F major (first staff), Bb major (second staff), F major (third staff), Gm7 (fourth staff), C7 (fifth staff), F major (sixth staff), Bb major (seventh staff), and F major (eighth staff). The lyrics are written below the staff, with some words connected by hyphens across bar lines. The final line of the score ends with 'Should I' followed by a long horizontal line for a final note or continuation.






hang up, — or will you tell him — he'll have to go. — You can't





say the words I want to hear while you're with an-oth - er man. If you





want me an - swer 'yes' or 'no', Dar - ling I will un - der - stand. Put your





sweet lips — a lit - tle clo - ser — to the phone. — Let's pre -





tend that we're to - geth - er, All a - lone; — I'll tell the man to turn the





juke - box way down low. — And you can tell your friend there



with you, — He'll have to go. — Put your go. —

1    
 2   

22 Help

Words & Music by John Lennon & Paul McCartney

Moderately

Am 0 0 0 0

Am7 0 0 0 0

F 0 0 0 0

3

Help! I need some - bod - y, Help! Not just

D7 0 0 0 0

G 0 0 0 0

an - y - bod - y. Help! You know I need some-one, Help! —

G 0 0 0 0

Bm 0 0 0 0

1. 3. When I — was young - er, so — much young - er than — to —
2. And now — my life has changed, — in, oh, so man - y

Em 0 0 0 0

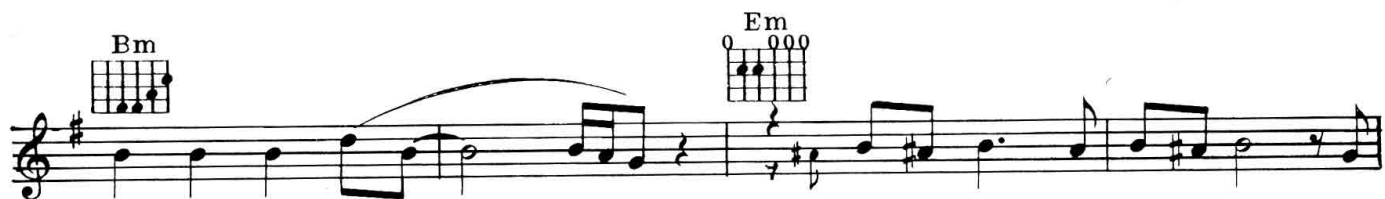
C 0 0 0 0

F 0 0 0 0

— day, I nev - er need - ed an - y - bod - y's help in an - y way. —
ways, My — in - de - pen - dence seems to van - ish in the haze. —

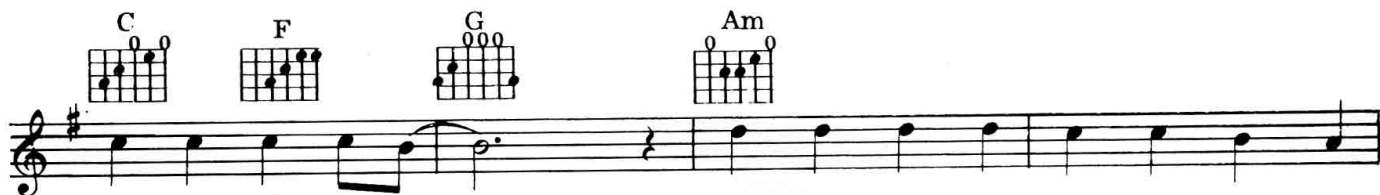
G 0 0 0 0

But now these days are gone, — I'm
But ev - 'ry now and then — I



not so self as - sured. _____
feel so in - se - cure, _____

Now I find I've changed my mind, I've
I know that I just need you like I've



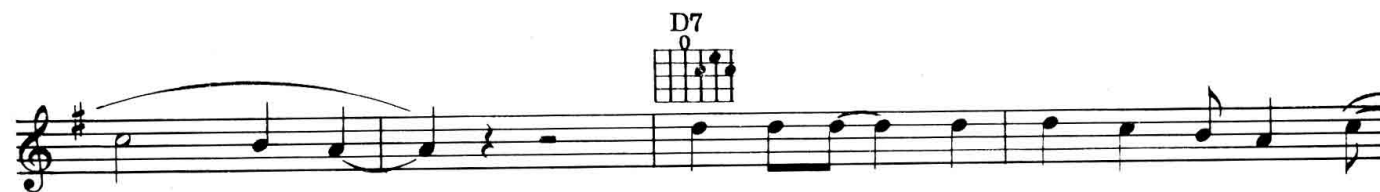
o - pened up the doors. —
nev - er done be - fore. —

} Help me if you can, I'm feel - ing

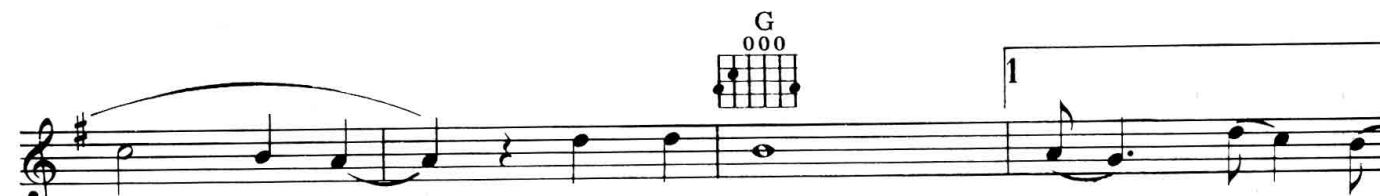


down, _____

And I do — ap - pre - ci - ate — you be - ing 'round -

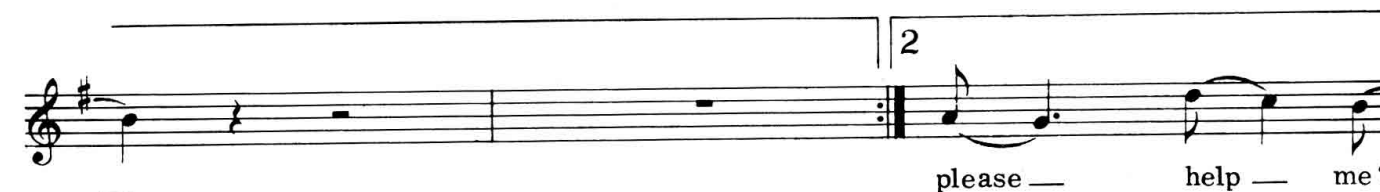


Help me get — my feet back on the ground -



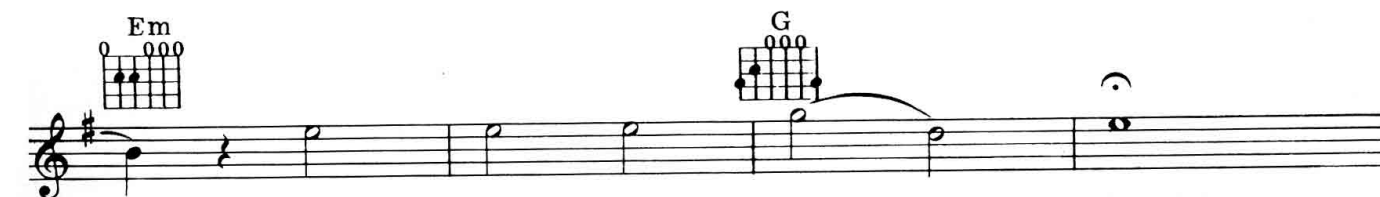
Won't you please,

please - help - me? -



please —

help — me? -



Help me! Help me! _____

Oo.

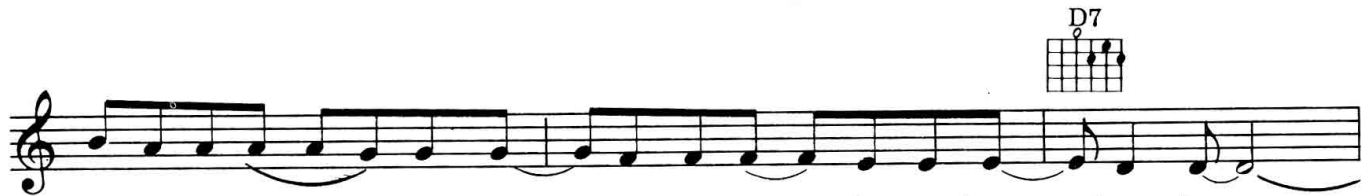
Heroes And Villains

Words & Music by Brian Wilson & Van Dyke Parks

Moderato



I been in this town — so long that back in the ci - ty I been
Once at night — Cat - il - lion squared the fight — and she was
La la la — la la la la la la la la



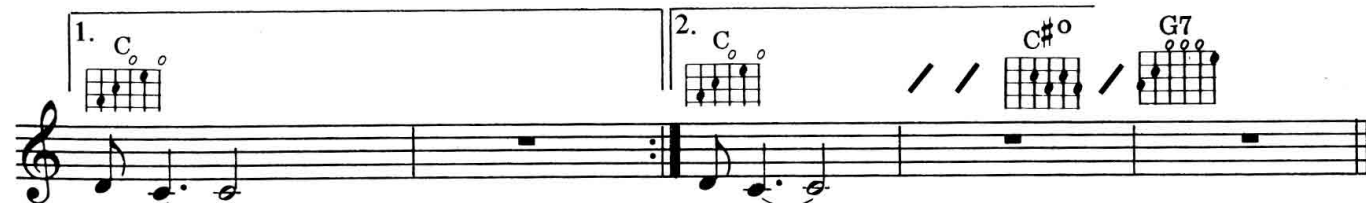
ta - ken for lost — and gone, — and un - known — for a long, — long time. —
right in the rain — of the bul - lets that e - ventu - al - ly brought her down. —
la la la la — la la la la la la la la la la la la la.



— Fell in love years a - go with an in - no - cent girl — from the
— But she's still dan - cing in the night un - a - fraid — of what a
— Stand or fall I know there shall be peace in the val - ley, And it's



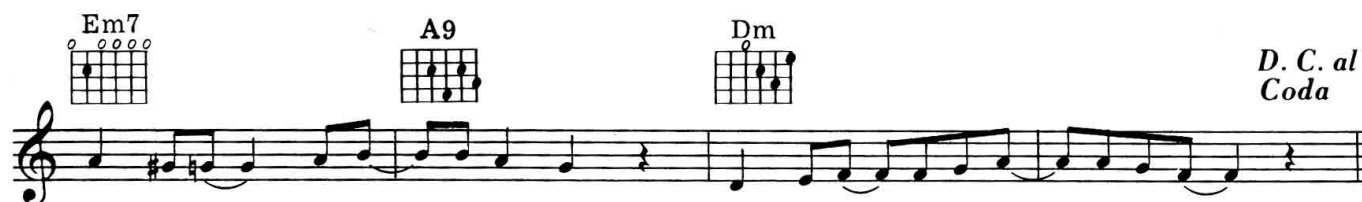
Span - ish and In - di - an home — of the He - roes and
dude - 'll do in a town full of He - roes and
all an af - fair of my life with the He - roes and



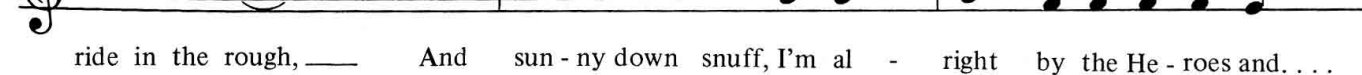
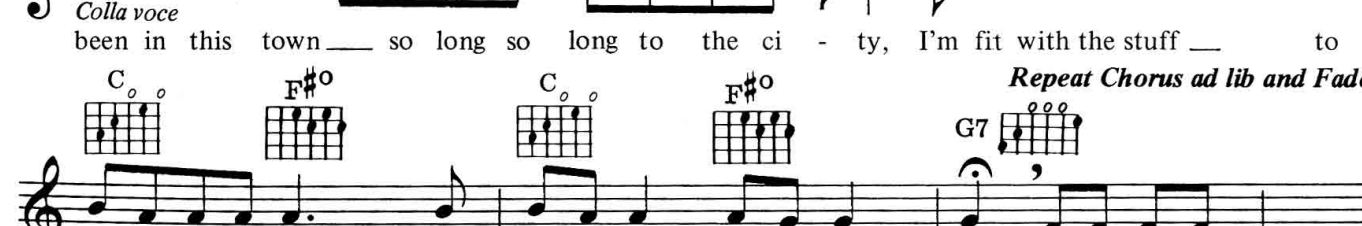
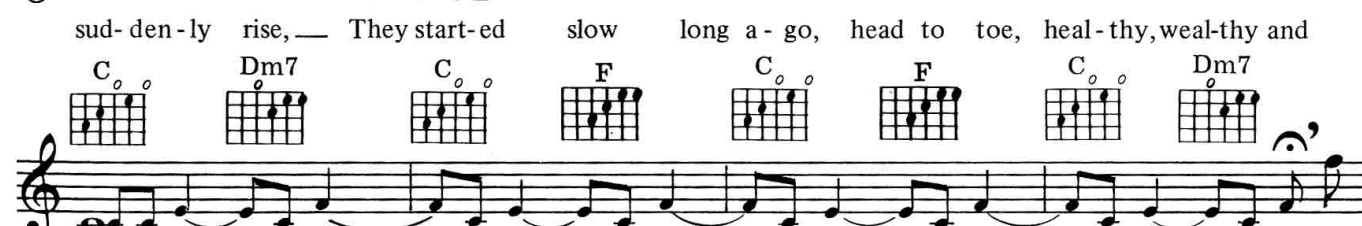
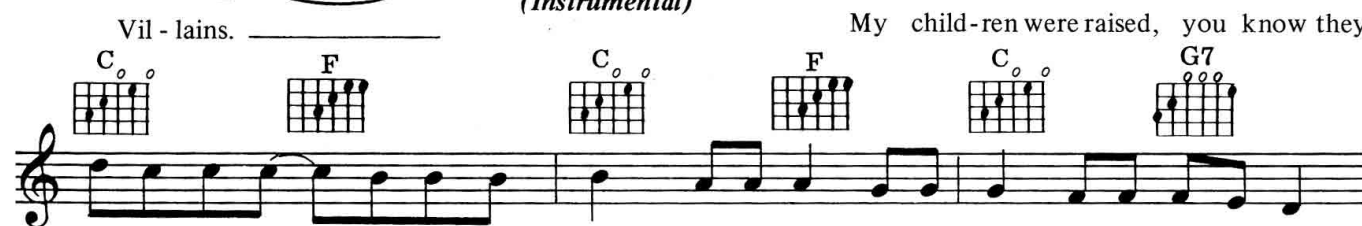
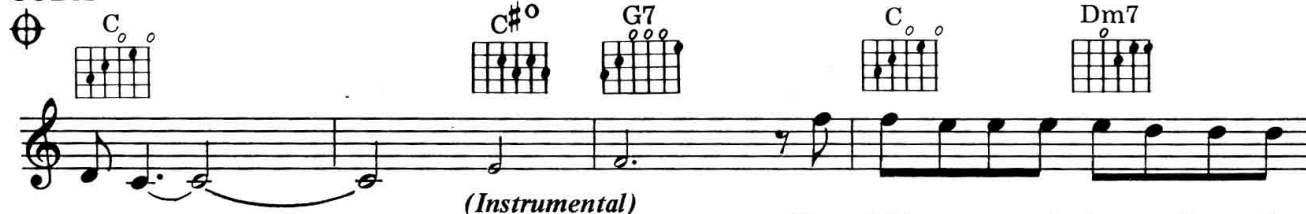
Vil - lains. —

Vil - lains. —

CHORUS



CODA



Slowly ($\text{♩} = \text{♩}^3$)

F#m7

A B

0 0

3

How can you stop the rain from fall-ing down? How can you stop

A B F#m7 B E

the sun from shin-ing? What makes the world go 'round?

E maj7 F#m7

How can you mend _ this bro-ken man?_ How can a los-er ev-er

A B A B

win? Please help me mend my bro - ken heart

F#m7 B 1. E

and let me live a - gain.

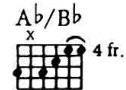
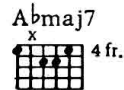
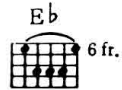
2. E E maj7

gain.

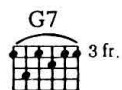
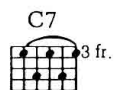
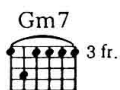
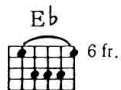
How Deep Is Your Love

Words & Music by Barry Gibb, Robin Gibb & Maurice Gibb

Moderato

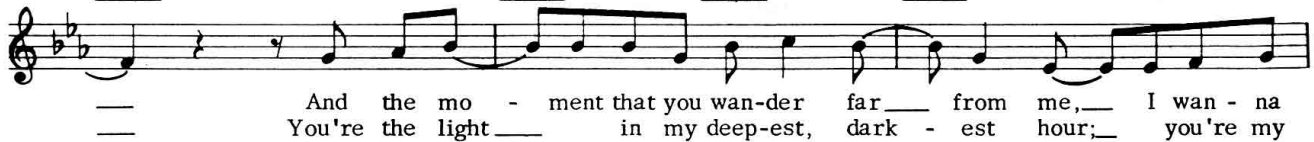
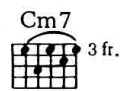
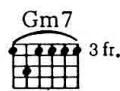
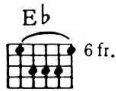
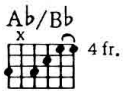


I know your

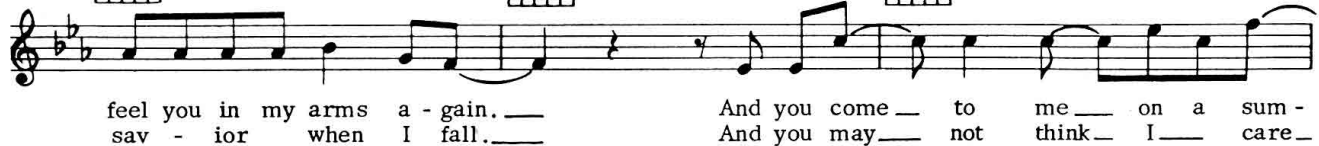
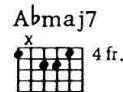
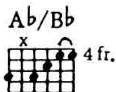


eyes in the morn - ing sun.____
I be - lieve in you.____

I feel you touch____ me in the pour - ing rain.____
You know the door____ to my ver - y soul.____

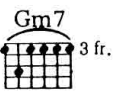


— And the mo - ment that you wan - der far____ from me,____ I wan - na
— You're the light____ in my deep - est, dark - est hour;____ you're my



feel you in my arms a - gain.____
sav - ior when I fall.____

And you come____ to me____ on a sum -
And you may____ not think____ I____ care____



— mer breeze;— keep me warm____ in your love,____ then you soft -
— for you____ when you know____ down in - side____ that I real -

Db9 3 fr. Gm7 3 fr. Ab/Bb 4 fr. how deep is your love.

ly leave. — } And it's me you need — to show: — How deep —
 ly do. — }

Eb 6 fr. Ebmaj7 6 fr. Abmaj7 4 fr.

— is your love? — How deep — is your — love? I real-ly mean — to learn. —

Abm6 3 fr. Eb 6 fr. Bbm/Db 4 fr.

— 'Cause we're liv-ing in a world of fools, — break-ing us

C7 3 fr. Fm7

down when they all — should let us be. — We be-long —

Abm6 3 fr. Eb 6 fr. Gm7 3 fr. Ab/Bb 4 fr. D. S. and fade

— to you — and me. How deep

How Do You Do It

Words & Music by Mitch Murray

Moderato

How do you do what you do to me I wish I knew — If I

knew how you do it to me — I'd do it to — you

How do you do what you do to me I'm — feel - ing

blue. Wish I knew how you do it to me — but I have-n't a —

clue. (Voice both times) You give me the feel- ing in my







heart like an ar - row — pass - ing through it —







S'pose that you think you're ve - ry smart but won't you — tell — me









how_ do you do it How do you










do what you do to me if I — on - ly knew Then per - haps you'd_ fall for




me like I — fell for you

1     2 

you









When I do it to — you

27

I Fought The Law

Words & Music by Sonny Curtis

Moderato

VERSE

1. A - break-in' rocks_ in the hot sun I Fought The Law and the
2. (A) - rob-bin' peo-ple with a zip gun I Fought The Law and the

law won I Fought The Law and the law won
law won I Fought The Law and the law won

I miss my ba-by and and good fun I Fought The Law and the
I need-ed mon-ey 'cause I had none I Fought The Law and the

law won I Fought The Law and the law won
law won I Fought The Law and the law won

CHORUS

I left my ba-by and I feel so bad I guess my race is
run She's the best girl I've ev-er had I Fought The Law and the

law won I Fought The Law and the law won
law won I Fought The Law and the law won

1. D A7 D A7 2. D A7 D

2. A

I Found Someone

Words & Music by Michael Bolton & Mark Mangold

Moderato



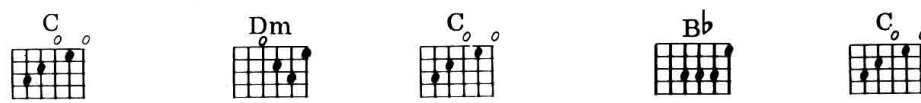


Don't you know, _____ So ma - ny things _____ they



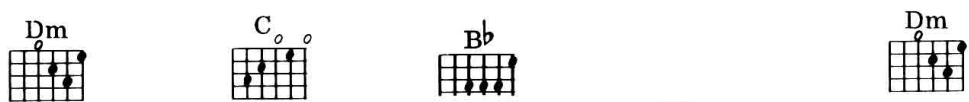


come and go. Like your words that once rang true, _____





Just like the love I thought I found in you. And I re - mem - ber the thun -





der, Talk - ing 'bout that fi - re _____ in your eyes. But





you walked a - way _____ when I need - ed you most, _____ Now may - be, ba - by,

may - be, ba - by, I Found Some-one to take a - way the

heart - ache, To take a - way the lone - li - ness,

I've been feel-ing since you've been gone, Since you've been gone..

— (Instrumental) Since you've been

gone. (Instrumental)

F/C Bbmaj7 F/C

Too long on the bor - der-line, _____ Wond'-ring if your

Bbmaj7 Gm7 F/A

love was real-ly mine. _____ But you left me with op - en eyes, _____

Bb /C C Bb C D. S. al Coda

And when I re - al - ised, _____ Ba - by, I

CODA C Dm C/D

Since you've been gone. (Instrumental)

Dm C/D Dm C/D Dm C/D REPEAT TO FADE

VERSE 2:

Dry your eyes
 I never could bear to see you cry
 Someday your love will shine through
 Show you the feelings that you never really knew
 But baby don't you lose that thunder
 Talking 'bout that fire in your eyes
 You're lookin' at me, but you still don't believe
 That maybe, baby: maybe, baby.

If You Don't Know Me By Now

Words & Music by Leon Huff & Kenneth Gamble

Moderato

If you don't know me by now — you will nev-er nev-er nev-er know me, ooh. —

(1.) All the things that we've been through, —
 (2.) We all got our own funny moods, —

you should un-der-stand me like I un-der-stand you.
 I've got mine wo-man, you got yours too.

Now girl I know the diff-erence be-tween right and wrong, —
 just trust in me like I trust in you, —




I ain't gon - na do noth-ing, to break up our hap-py home,
 as long as we've been togeth-er, that should be so ea- sy to do,




oh ——— don't get so ex - ci - ted when I come home a lit - tle
 just get your - self to - geth - er, or we might as well say good-bye





late at night 'cause we on - ly act like child - ren when we ar - gue, fuss and fight.
 what good is a love af - fair, when you can't see eye to eye.






If you don't know me by now, ——— you will nev-er nev-er nev-er know me ooh. ———






If you don't know me by now, ——— you will nev-er nev-er nev-er know me ooh. ———






If you don't know me by now, ——— you will nev-er nev-er nev-er know me, ooh.

If You Leave Me Now

Words & Music by Peter Cetera

Moderately slow

Bmaj7



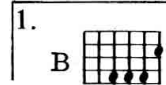
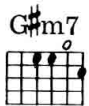
G#m7



D#m7



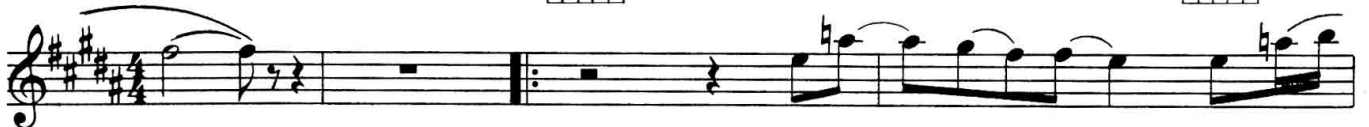
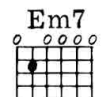
1. If you leave — me now, — you'll take a-way — the big - gest part — of me. —
leave — me now, — you'll take a-way — the ver - y heart — of me. —



Ooh, — no, — ba - by, please — don't go. —
Ooh, — no, — ba - by, please — don't go. —



2. And if you — Ooh, — girl, — I just want you to stay. —



A love — like — ours — is love —
We've come — too — far — to leave —

E G#m7

— that's hard — to find. — How could we let —
 — it all — be - hind. — How could we end —

E F# 1. B D#7 2. B

— it — slip — a - way? — When to - mor -
 — it — all — this way? —

D#m7 G#m7 C#m D#m

- row comes, - then we'll both — re - gret — the things we said — to - day. —

Em F#7-9 Bmaj7 G#m7

al Coda ⊕

(Instrumental)

D#m7 G#m7 C# F#

B G#m7 C#7 F# B

*D. S.
al Coda*
(with repeats)

CODA



If you leave_ me now, _ you'll take a - way_ the big - gest part _



_ of me. _ Ooh, _ no, ba - by, please _



_ don't go. _ (Instrumental)



Ooh, _ girl, _ I've
Sweet ma - ma, _ just



got to have_ you by my side. _ (Instrumental)
got to have _ your love in-side _ me. _



Repeat and Fade



Ooh, _

I'll Be There For You

Words & Music by Jon Bon Jovi & Richie Sambora

Slow beat

D

you.) I guess this
I know you

Em G D

time you're real - ly leav - ing, — I heard your suit - case say good - bye.
know we've had some good times, — Now they have their own hid - ing place.

Em G D

And as my bro - ken heart lies bleed - ing — You say true love is su - i - cide.
I can pro - mise you to - mor - row, — But I can't buy back yes - ter -

Em G

You say you've cried a thou - sand ri - vers — And now you're swim - ming for — the

D Em G

shore. — You left me drown - ing in my tears, — And you won't save me a - ny -

A

— more. — Now I'm pray - ing to God — you'll give me one more chance, girl.

D Bm

I'll be there for you, These five words I swear to you, When you

G A C G D

breathe I want to be the air for you, I'll be there for you. I live and I would die for you,

Bm G A C G

I'd steal the sun from the sky for you. Words can't say what a love can do, I'll be there for

2 A G

- day. And ba-by you know my hands are dirty, py,

A Bm A/C# D A/C# Bm

But I want-ed to be your Val-en-tine. I'll be the wa-ter when you get
I was-n't there when you were down. I did-n't mean to miss your

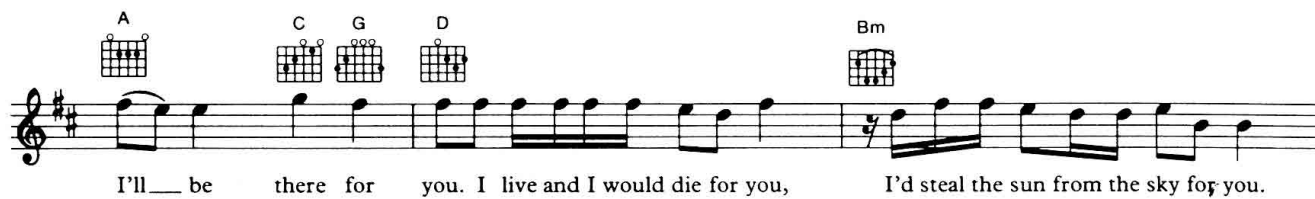
G A

thirs-ty, ba-by, When you get drunk I'll be the wine. Oh.
birth-day, ba-by, I wish I'd seen you blow those can-dles out.

D Bm G

I'll be there for you, These five words I swear to you, When you breathe I want to be the air for you,

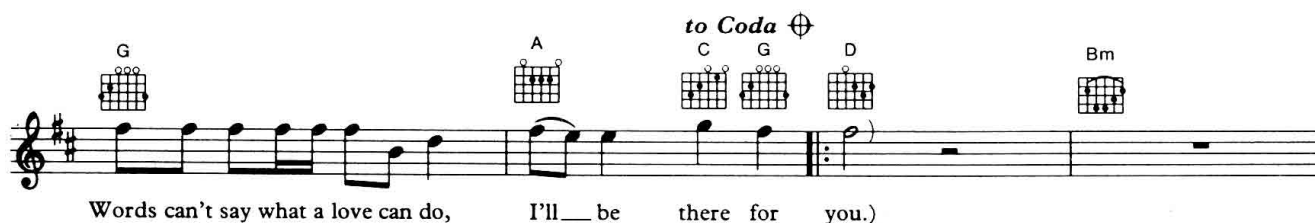
A C G D Bm



I'll be there for you. I live and I would die for you, I'd steal the sun from the sky for you.

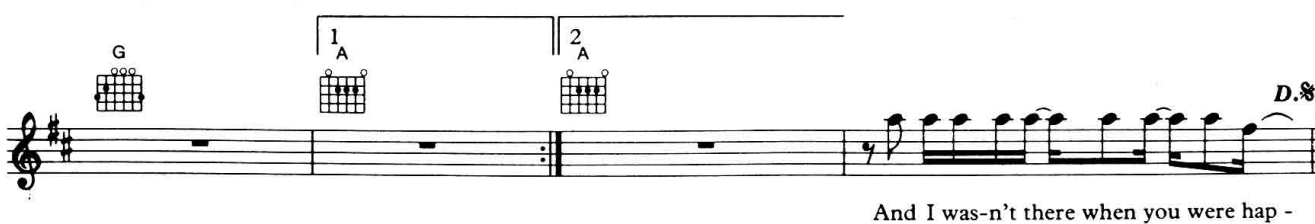
G A C G D Bm

to Coda ⊕



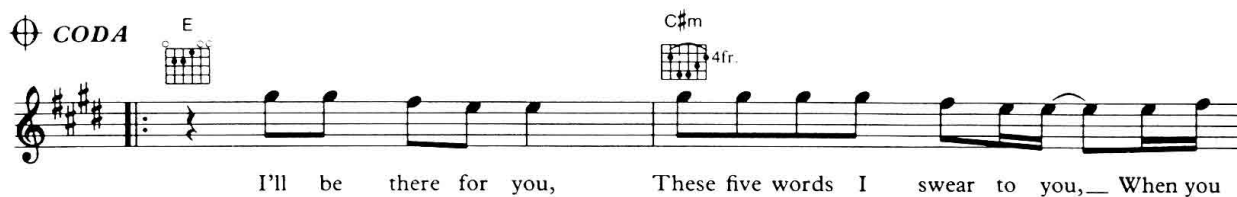
Words can't say what a love can do, I'll be there for you.)

G 1 A 2 A D. §



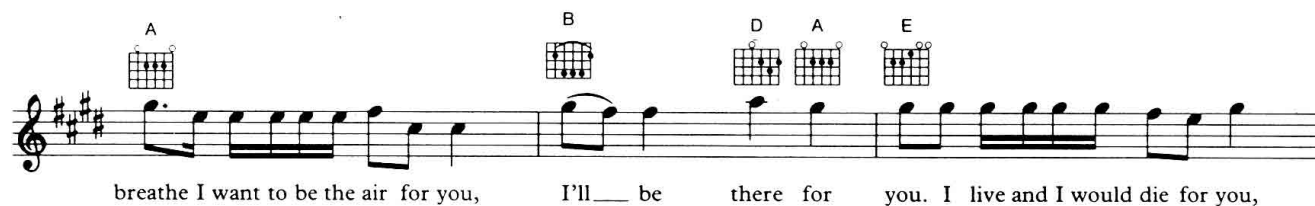
And I was-n't there when you were hap -

⊕ CODA E C#m 4fr.



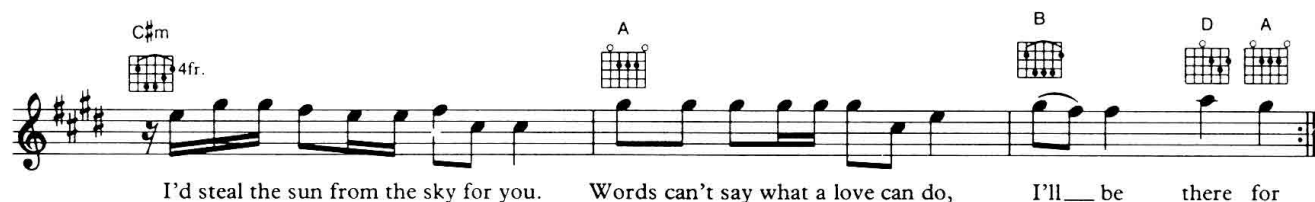
I'll be there for you, These five words I swear to you, When you

A B D A E



breathe I want to be the air for you, I'll be there for you. I live and I would die for you,

C#m 4fr. A B D A



I'd steal the sun from the sky for you. Words can't say what a love can do, I'll be there for

E



you.

32 I Missed Again

Words & Music by Phil Collins

$\text{♩} = 110$

(Brass)

(Drums)

Am7 Dm Em

Am7 Dm Em Am7 Dm

Em Am7 Dm Em

So you

(3rd time Solo)

Am7 Dm Em Am7 Dm

fin - al - ly came right out and said it, — girl what took you
I think a - bout it from time to — time when I'm lone -

Em Am7 Dm Em

so long — it was in — your eyes — that
- ly — and on my own. — I try to for - get — and yet — still rush —

Am7 Dm Eb/Bb Fm

look's been there for far too long. } (vocal each time) (so) I'm wait - ing in line_
 to the tel - e - phone.

Eb/Bb C Fm

(But) would you say if I was wast-ing my time

1 Am7 Dm Em Am7 Dm Em

Did I miss a-gain, I think I missed a - gain, oh oh.

2 Am7 Dm Em Am7 Dm

or did I miss a - gain, I think I missed a - gain, oh oh

Em Am7 Dm Em

Oh I missed a - gain oh oh I think I

Am7 *To Coda* Dm Em

missed a - gain, oh oh Well it feels like some-

Detailed description: This image shows the musical notation for the chorus of the song 'I Wanna Dance with Somebody' by Whitney Houston. The notation is written on a single staff in treble clef. It begins with a guitar chord diagram for Am7, followed by the lyrics 'missed a - gain,'. The melody consists of a half note G4, a quarter note A4, a quarter note B4, and a half note C5. This is followed by a double bar line. Above the staff, there is a guitar chord diagram for Dm, the instruction 'To Coda' with a circled cross symbol, and another guitar chord diagram for Em. The lyrics 'oh oh' are written below the staff, with a long horizontal line indicating a sustained note. The melody continues with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The lyrics 'Well it feels like some-' are written below the staff.

To Coda Ⓢ

Em



- thing you want— so bad, _____ and then you think you've

Em Dm

got it, but it's some - thing you al - read - y had. And you can

Dm

feel it all a-round you but it's some-thing you just can't touch

Dm



Em



Am



Am7



Fm/Bb



And I can feel it com - ing at — me, yes I can feel it

Fm/B $\flat$

com - ing at me. Oh did I miss a - gain, I think I missed a - gain, oh oh

Dm



Am

Dm

Am Dm

oh I missed a - gain oh oh I think I

Am Dm

missed a - gain oh oh

D.S. al Coda
Instr. start

Em

Oh I

CODA

Am7 Dm Em Am7 Dm Em

missed a - gain, oh oh I think I missed a - gain oh oh Oh I

Repeat to fade

Solo at %

End Solo

I'm Not In Love

Words & Music by Eric Stewart & Graham Gouldman

Moderately

I'm not in love, — So don't for - get it, — It's just a

sil - ly phase — I'm go - ing through. — And just be - cause — I call you

up, — Don't get me wrong, Don't think you've got it made. —

I'm not in love, — no, no! It's be - cause —

I like to see you But then a -

gain, — That does - n't mean you mean that much to me. —

So if I call you, Don't make a fuss, — Don't tell your

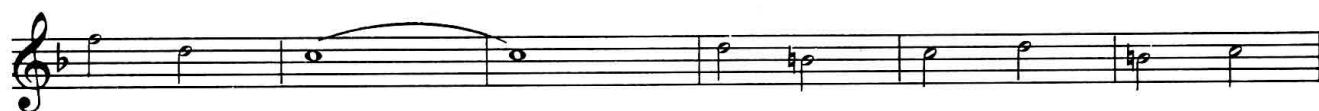
A7 Dm Bb

friends a - bout the two of us. — I'm not in love, — no,

C₀ C7 F

no! — It's be - cause. — (no chord)

(Instrumental)



F6

Be quiet, Big boys don't cry, Big boys don't cry, Big boys don't cry, Big boys don't cry, Big boys don't

cry, Big boys don't cry. (Instrumental)

A7 Bb Bbm F

I keep your pic - ture up-on the wall, — It hides a

A7 Dm Bb

nas - ty stain that's ly - ing there. — So don't you ask me






to give it back. — I know you know it does-n't mean that much to me. —






I'm not in love, — no, no! — It's be - cause. —







Ooh, — you'll wait a long time for me. — Ooh, — you'll







wait a long time. I'm not in love, —






So don't for - get it, — It's just a sil-ly phase — I'm go - ing through. —





And just be - cause — I call you up, — Don't get me





wrong, Don't think you've got it made. — I'm not in love, —





I'm not — in love. —

(Instrumental) 14 times - fade from 13th.

34 It's Over

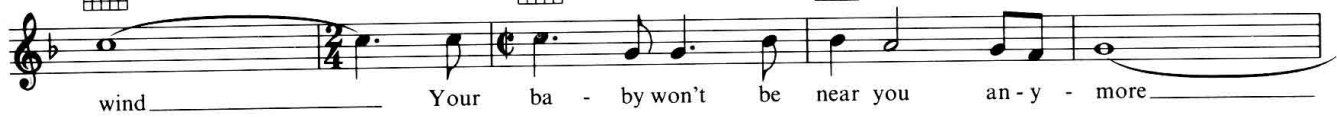
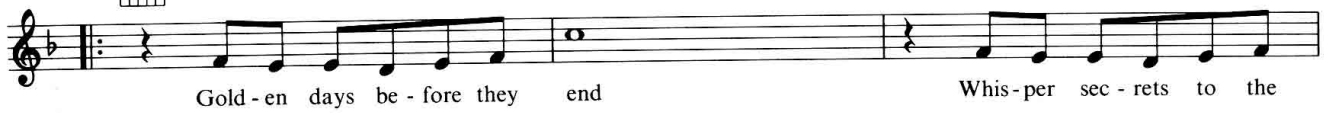
Words & Music by Roy Orbison & Bill Dees

Ad Lib

Tempo



CHORUS



F



Am Dm Bb G7

cry _____ Your ba - by does - n't want you an - y -

C7 F Em

- more _____ It's o - ver _____ It breaks your

F Em F Em

heart in two To know she's been un-true But oh, what

F G7 F

will you do _____ When she says to you, 'There's some - one

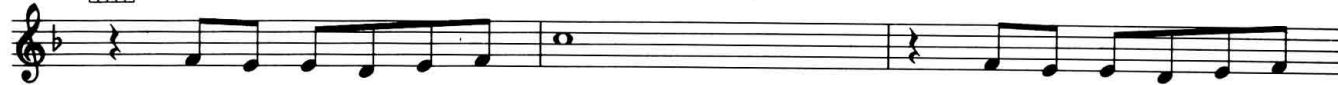
G7 F G7 C

new, we're through _____ we're through _____ it's o - ver, _____

Em G7 C

It's o - ver _____ It's o - ver.' _____

F

All the rain-bows in the sky Start to weep, then say 'Good -

Am C7 F C7







- bye.' You won't be see - ing rain-bows an - y - more

F




Set-ting suns be-fore they fall Ech - o to you 'That's all that's

Am Dm Bb G7







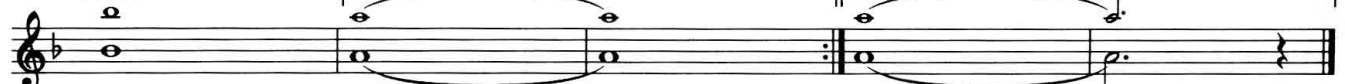
all.' But you'll see lone - ly sun - sets af - ter

C7




all. It's o - ver, It's o - ver It's o - ver It's

F

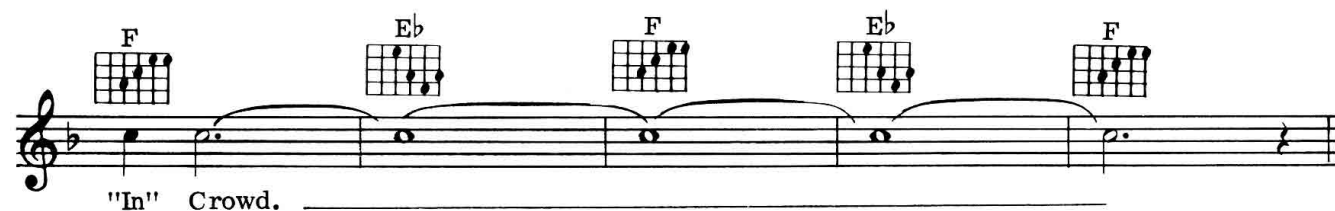
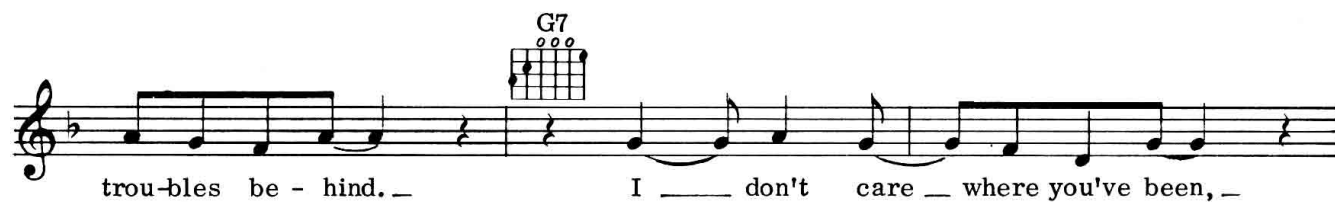
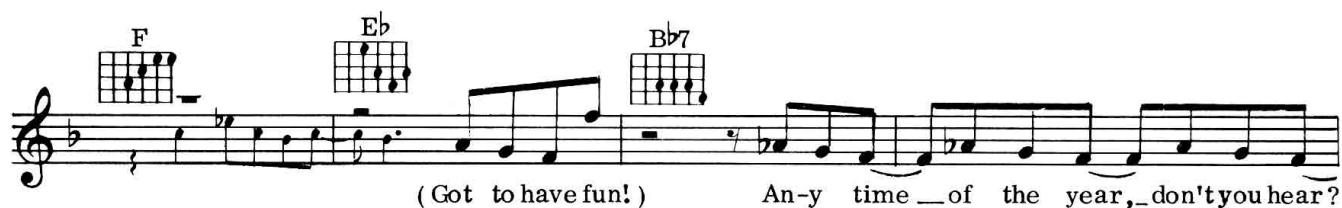
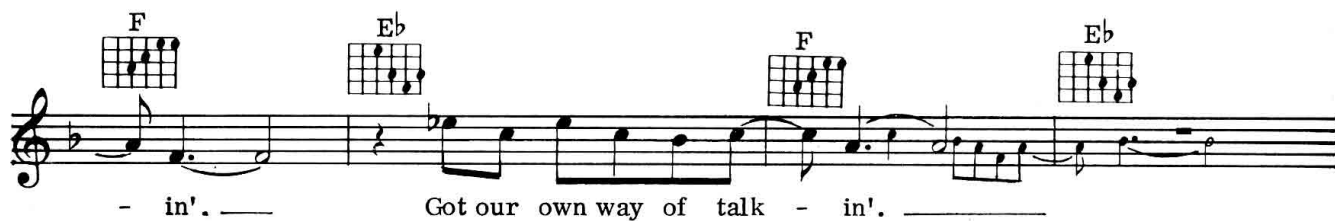
o - ver - ver

35 The 'In' Crowd

Words & Music by Billy Page

Slow Rock beat

I'm in with the "In" Crowd, — I go where the "In" —
 I'm in with the "In" Crowd, — I know ev - 'ry la -
 — Crowd goes. — I'm in with the "In" Crowd, —
 — test dance. — When you're in with the "In" Crowd, —
 And I know what the "In" Crowd knows. — An - y time —
 It's eas - y to find ro - mance. — At a spot —
 — of the year, — don't you hear? — Dress-in' fine —
 — where the beat's — real-ly hot. — If it's square —
 — mak-in' time. — We breeze up and down the street, —
 — we ain't there. — We make ev-'ry min - ute count, —
 We get re-spect from the peo-ple we meet, — They — make way —
 Our share is al - ways the big - gest a - mount. — O - ther guys —
 — day or night, — They know the "In" Crowd is out of sight. —
 — im - i - tate — us, But the o - rig - in - al's still the great - est. —



36 Inside Out

Words & Music by Phil Collins

Moderato

In - side out, — oh you got me in - side out —

in - side out, — oh oh in - side out. — (After rpt.) **To Coda**

1.2 (+ ♯)

 Now ev - 'ry - bo - dy keeps on tell - ing me how to be, ev - 'ry - bo - dy tells me
 Now ev - 'ry - bo - dy's got me turn - ing round up and down, and here I am go - ing
 All of my life I've been search - ing and hang - ing on, turn a cor - ner, nev - er

do what they — say. Oh — I'll help my - self, it's up to me and no - one — else,
 out of my — mind. I won't lose sight of all the things I'm look - ing for,
 know what I've — found. But now I'm back a - gain, like I nev - er went a - way,

but till I'm rea - dy just keep out of my — way.
 they're com - ing to me and I'm tak - ing what's — mine.
 oh let me in, I'm through with wast - ing my — time.










I'll play_ your game _____ we'll make_ the same






_ mis - takes. _____ It's all_ the same, _____









if we_ can give_ and take. _____ Hold on, hold on, ooh, _







_____ ooh, hold on, hold on, ooh _____ ooh. *D.S. (with Repeat)*

CODA







In - side out, _____ oh you got me






in - side out _____ in - side out, _____








oh oh in- side out _____ *D.S. to Fade*

I Think We're Alone Now

Words & Music by Ritchie Cordell

Moderately

G Bm Em

"Child - ren be - have" that's what they say —
Look at the way we got - ta hide —

D G Bm

— when we're to - geth - er. "And watch how you play." —
— what we're do - in'. 'Cause what would they say —

Em D Bm

They don't un - der - stand, — And so we're run - ning just as fast as we
if they nev - er knew? — And so we're

G Bm G

can, — Hold - ing on to one an - oth - er's hand, —

F

Try - ing to get — a - way in - to the night — And then you



put your arms a - round me as we tum - ble to the ground And then you



say, — “I think we’re a - lone — now, There does - n’t seem to be an - y -



one a - round, — I think we’re a - lone — now. The



beat - ing of the hearts is the on - ly sound.” —



I think we’re a - lone — now, The



beat - ings of the heart is the on - ly sound. —

38 Jealous Guy

Words & Music by John Lennon

♩ = 80

G Em D D7

Em G Em D

1. I was dreaming of the past _____
2. I was feel-ing in - se-cure _____
3. (Whistle)-----
4. I was trying to catch your eyes _____

D7 Em Em6

and my heart-was beat-ing fast _____
 you might not love-me a - ny more _____
 thought that you was trying to hide _____

I be-gan - to lose-con-trol
 I was shiv-er-ing in-side
 I was swal-low-ing my pain

D Em C

I be-gan - to lose - con - trol
 I was shiv-er-ing in - side
 I was swal-low-ing my pain

G Dm C Dsus4 G Dm

I did-n't meant to hurt you I'm sorry that I

Bb G Em G6

made you cry Oh no I did-n't mean to hurt you

1.2.3. 4. C G C G

I'm just a jea-lous guy I'm just a jea-lous guy watch out

C G C G

I'm just a jea-lous guy-- look out babe-- I'm just a jea-lous guy

Jennifer She Said

Words & Music by Lloyd Cole & The Commotions

Moderato

(Instr. on D.C.)

[Not 1^o]

Jen - ni - fer we can't go wrong, let's put it in writ - ing. —

Jen - ni - fer — we can't go wrong let's do it right

(Vocal on 2^o)

now. — May - be you were a lit - tle has -

ty but they say love is blind, —

now her name's — on you, her name — on you, —

her name — on you, Jen - ni - fer in —

1. D blue. — 2. Bm (2.) Did you — blue. —

And for - ev - er you said, — that's for - ev - er she said, — that's for

ev - er. And for - ev - er she said, — that's for -

ev - er she said, — that's for - ev - er.

CODA *al Coda* $\oplus$ *D. C. (as Instr.)*

ev - er. *(Instrumental)*

You change with the wea - ther. wea-ther.

With the wea - ther, and this — is the rain.

VERSE 2:

Did you ever have a bad dream, wake up and it not stop?
 Did you ever feel for a girl for a time and then stop?
 Well it's written there in blue
 With a heart and an arrow through
 Her name on you . . .

D.C. Instrumental

Still it's written there in blue
 With a heart and an arrow through
 Her name on you . . .

40 Jive Talkin'

Words & Music by Barry Gibb, Robin Gibb & Maurice Gibb

Moderately, with a strong beat

(Instrumental)

It's just your jive talk - in', you're

tell - in' me lies, — yeah; jive talk - in', you wear a dis - guise. —

Jive talk - in', so mis - un - der - stood, — yeah; jive talk - in', you're

real - ly no good. — Oh, my child, — you'll nev - er know —
Oh, my love, — you are so good, —

just what you mean to me. — Oh, my child, —
treat - ing me so cruel. — There you go — with your

you got so much; — you're gon - na take a - way — my en - er - gy with all your
fan - cy lies, — leav - in' me, look - in' like — a dumb - struck fool with all your

jive talk - in', you're tell - in' me lies, — yeah. Good lov - in', still
jive talk - in', you're tell - in' me lies, — yeah. Jive talk - in', you




gets in my eyes. — No - bo - dy be - lieves what you say; — it's just your
 wear a dis - guise. — Jive talk - in', so mis - un - der - stood, — yeah;




jive talk - in' that gets in the way. — Love talk - in' is
 jive talk - in' you just ain't no good. —




all ver - y fine, — yeah; jive talk - in' just is - n't a crime. — And if there's

some - bod - y you'll love till you die, — then all that jive talk - in' just




No chord
 gets in your eye. — *(Instrumental)*

Do be lu bu loop do be lu bu loop

do do — do — do doot doot, do be lu bu loop do be lu bu loop

Repeat and fade

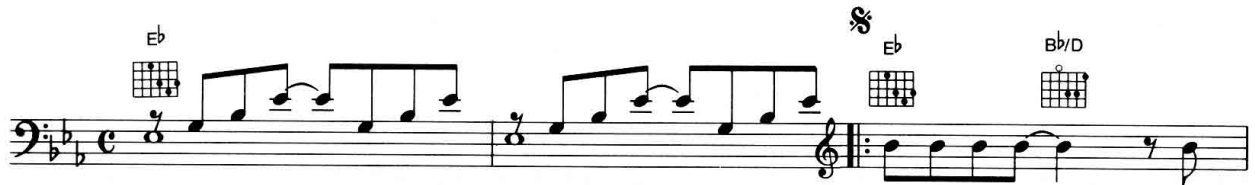


do doot — do. — Jive talk - in'. *(Instrumental)*

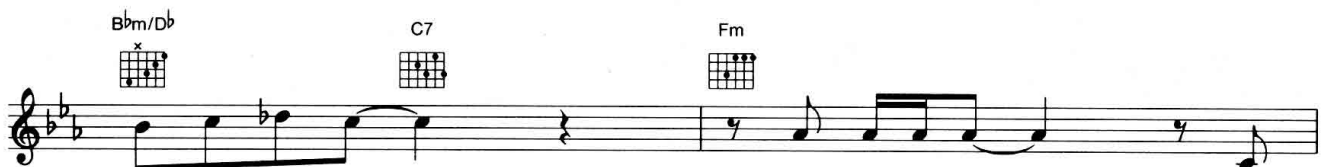
41 Just A Word Away

Words & Music by Chris de Burgh

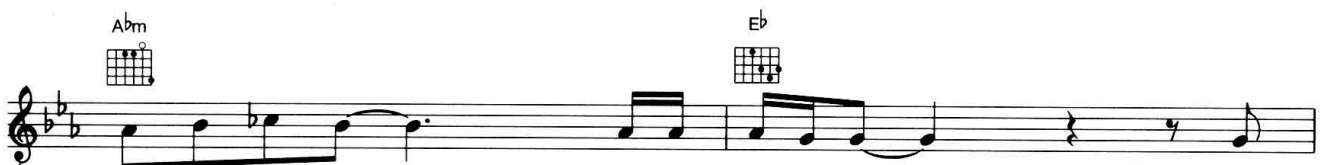
Moderato



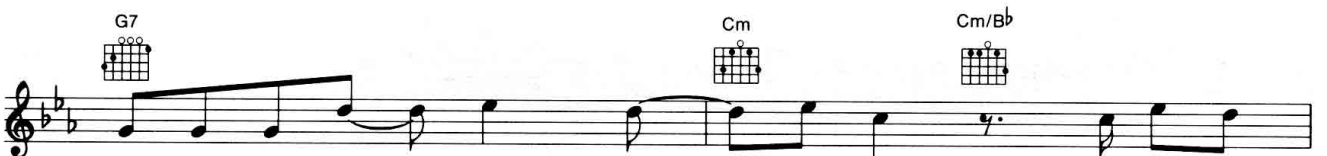
Plen-ty of time__ to
Tears in my eyes__ when I
I will be near__ when -
la la la la__



turn out the light,__ I want to keep__ this
saw you being born,__ so much e - mo - tion
- ev - er you call,__ pick you up__ when -
la la la la__ la la la__



feel - ing in - side__ for a lit - tle more.__ It
words can - not form.__ So I'll let it be,__
- ev - er you fall,__ till the day will come.__
la la la la__ la__ la__ Your



must be a dad - dy's pride__ and joy, a lit - tle
on - ly to say__ it's you__ and me for et -
You'll think you're out__ there on__ your own, but you're
sis - ter Ros - an - na's fast__ a - sleep, so it's



ba - by boy__ is ly - ing in my arms here to - night.__
- er - ni - ty,__ I wish you a won - der - ful life.
not a - lone,__ re - mem - ber__ that I__ will be here.
time for me__ to whis - per__ I love__ you, good - night.

2.3.

B $\flat$ E $\flat$ Cm7 A $\flat$ B $\flat$

And I'm on - ly, I'm

E $\flat$ Cm7 A $\flat$ B $\flat$ E $\flat$ Cm7

on - ly, I'm on - ly

to Coda

A $\flat$ B $\flat$ E $\flat$ A $\flat$ E $\flat$ B $\flat$ (3rd time)

just a word a - way.

D. al Coda

$\oplus$ CODA

A $\flat$ B $\flat$ Cm Cm/B $\flat$ A $\flat$ B $\flat$

just a word a - way just a word a - way

E $\flat$ A $\flat$ E $\flat$ B $\flat$ E $\flat$ B $\flat$ /D

mm mm,

B $\flat$ m/D $\flat$ C7 Fm A $\flat$ m E $\flat$

mm mm mm mm mm mm mm mm mm

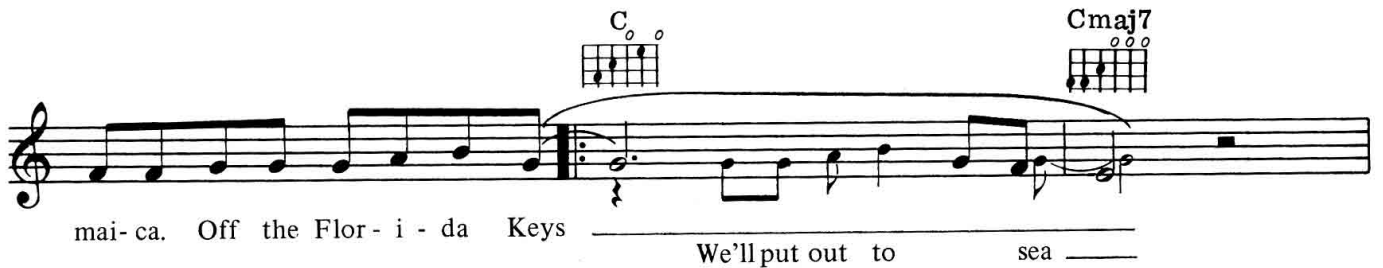
rall.

42 Kokomo

Words & Music by Mike Love, Terry Melcher,
John Phillips & Scott McKenzie

Moderately bright

No chord



Fm C D7

We'll be fall - ing in love ——— to the rhy - thm of a steel drum band —
That dream-y look in your eye, ——— give me a trop - i - cal con - tact high

G C A - ru - ba

Down in ko - ko - mo. ——— } Ja-mai-ca, oo ——— I wan - na take you to Ber -
way down in ko - ko - mo. ——— }

F C Oo —

mu - da, Ba - ha - ma. Come ——— on, pret-ty ma - ma. Key Lar-go, Mon - te - go, ba -

Bb F Fm

— I wan - na take you down to

- by why don't we go. Ko - ko - mo. ——— We'll get there fast ——— and then we'll

C Am Dm7 G7

take it slow. ——— That's where ——— we ——— wan - na go, ———

C

way down in Ko - ko - mo. ———

C Cmaj7 Gm7 F

Mar - tin - ique, that Mont-ser - rat mys - tique.
Port Au Prince, I wan - na catch a glimpse.

(Instrumental)

Fm7 C^o D7 G7

C Cmaj7 Gm7 F

Ev - 'ry-bo - dy knows _____ a lit - tle place like Ko - ko - mo. —

Fm C^o D7 G7 A -

Now if you wan - na go — to get a - way from it all, — go down to Ko - ko - mo.

C^o F

ru - ba, Ja - mai - ca, oo — I wan - na take yz to Ber - mu - da, Ba - ha - ma. Come -

C^o Bb

— on, pret - tv ma - ma. Key Lar - go, Mon - te - go, ba - by why don't we go.

F Fm C^o

Ko - ko - mo, We'll get there fast — and then we'll take it slow. —

Am Dm7 G7

Repeat and Fade

That's where — we — wan - na go, — way down in Ko - ko - mo.

43

Love So Right

Words & Music by Barry Gibb, Robin Gibb & Maurice Gibb

Slowly

Chord diagrams: E, F#m7, E

(Instrumental)

Chord diagrams: F#m7, E, F#m7

She came on like the night — and she

Chord diagrams: Amaj7, G#m7, F#m7, Emaj7

held on — tight, — and the world was right when she made love to me. We were

Chord diagrams: F#m7, E, F#m7

free. She moved in like a friend, — start - ed

Chord diagrams: Amaj7, G#m7, F#m7, Emaj7

lov - ing me. And I thought I'd found the heav - en in her eyes. But the

Chord diagrams: F#m7, B7, G#7, C#m

morn - ing when I — woke up, I was here and — she was gone; — now I'm





hang-ing on. May-be you can tell me how a love so right can




turn out to be so wrong, oh, my dar - ling. How a






love so right can turn out to be so wrong.





Where did she go when I need her close to me? And the







per-fect sto-ry end-ed at the start. I thought you came for - ev - er, and you





came to break my- heart,— Now I'm hang-ing on on the chance that you'll come back to me. How a

Amaj7 G#m7 C#m7 F#m7

love so right can turn out to be so wrong, — oh, my dar -

Amaj7 G#m7 C#m7

— ling. How — a love so right can turn out to be so wrong, —

F#m7 A

oh, my dar - ling. I could take it in my stride, start

Am G#m7

liv - ing for the mo - ment. May-be half the things — we sought were

C#7 F#m7

nev - er there. Sim - ply o - pen up our eyes and break it down to size. It

Repeat and fade
Amaj7 G#m7

is - n't real - ly fair — how a love so right can

C#m7 F#m7

turn out to be so wrong, — oh, my dar - ling. How — a

44 The Lady In Red

Words & Music by Chris de Burgh

Moderato

INTRO

B $\flat$

/D

E $\flat$ maj7

VERSE

F

B $\flat$

E $\flat$ maj7

1. I've nev - er seen you look-ing so love - ly as you did — to - night,
nev - er seen you look-ing so gor - geous as you did — to - night,

F9

D7

D/F $\sharp$

Gm

I've nev - er seen you shine so — bright,
I've nev - er seen you shine so — bright,

F

E $\flat$

mm you mm were mm a - maz - ing. I've I've

B $\flat$

E $\flat$ maj7

nev - er seen so ma - ny men ask — you if you want-ed to dance, —
nev - er seen so ma - ny peo - ple want to be there — by your side, —

F9

D7

D/F $\sharp$

Gm

— they're look-ing for a lit - tle ro - mance, — it
— and when you turned to me and smiled, —

B $\flat$ 7/F E $\flat$

giv - en half a chance, and I have
took my breath a - way, and I have

Cm

nev - er seen that dress you're wear - ing, or the
nev - er had such a feel - ing, such a

F7

high - lights in your hair that catch your eyes,
feel - ing of com - plete and ut - ter love,

Gm F

CHORUS
I have been blind.
as I do to night. The

F/E $\flat$ B $\flat$ B $\flat$ maj7/D

la - dy in red

E $\flat$ 9 F Gm F/A

is danc - ing with me, cheek to cheek,

Gm Cm /D

there's no - bo - dy here,___

F7 Bb

it's just you and me,___ it's where I wan - na be,

Bb7 Eb

but I hard - ly know___

D/F# Gm /F

this beau - ty by my side,___

Gm/E Cm7

I'll ne - ver for - get

F Bb /D

the way you look___ to - night.___

45 La Isla Bonita

Words & Music by Madonna Ciccone,
Pat Leonard & Bruce Geitch

Medium Calypso

C#m 4fr. B C#m 4fr.

Last night I fell in love with San Pe - dro, -
girl. (Instrumental) San Pe - dro, -

A/C# x x0 C#m 4fr. E 0 00

just like I'd nev - er gone. I
warm wind car - ried on the sea. He

B C#m 4fr. B C#m 4fr.

knew the song, a young girl with eyes like the des - ert. -
called to me, Te di - so te am - o. -
Last night I dreamt of San Pe - dro. -

A/C# x x0 C#m 4fr. E 0 00

It all seems like yes - ter - day, not
I prayed that the days would last, they
It all seems like yes - ter - day, not

B G#m/C C#m 4fr. G#m 4fr. G#m7 4fr.

far a - way. } Trop - i - cal the is - land breeze, -
went so fast. }
far a - way. }

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F#m E B B/F#

all of na - ture, wild and free. This is where I long

F#m B C#m

to be, La is - la bon - i - ta.

G#m G#m7 F#m

And when the sam - ba played, the sun would set

E B B/F# F#m

so high, ring through my ears and sting my eyes. Your

B C#m C#m B

Span - ish lul - la - by.

To Coda

C#m B

1. C#m 2. C#m

F#m D E

I want_ to be where_ the sun warms_ the

Bsus2 F#m D

sky. When it's time for_ si - es - ta_ you can

E F#m

watch them_ go by. Beau - ti - ful

D E Bsus2

fac - es, no cares in_ this world. Where a

F#m D E

girl loves_ a boy and_ a boy_

G#/C# 4fr. D.S. al Coda

loves a

Coda A B C#m 4fr. G#m 4fr. G#m7 4fr.

Ba - da - da - da. Trop - i - cal_ the is - land breeze,

F#m E B B/F#

all of na - ture, wild_ and free._ This is where_ I long_

F#m B C#m 4fr.

— to be, — La is - la — bon - i - ta. —

G#m 4fr. G#m7 4fr. F#m

And when the sam - ba played, — the sun — would set —

E 0 00 B B/F# F#m

— so high, — ring through my ears — and sting my eyes. — Your

B C#m A 0 0 B

Span - ish lul - la - by. —

Repeat and fade

C#m 4fr. G#m 4fr. G#m7 4fr. F#m E 0 00 B

La la la la la — la la, —

B/F# F#m B C#m 4fr.

{ Te di - so — te am - o. — }
 { La is - la — bon - i - ta. — }

G#m 4fr. G#m7 4fr. F#m E 0 00 B

La la la la la — la la, —

B/F# F#m B C#m 4fr. A 0 0 B

{ El di - o que te am - a. }

46 Live To Tell

Words & Music by Madonna Ciccone & Pat Leonard

Moderately

Chord diagrams: Dm 1 1 10fr., F/A, Bb, C(addF), Bb, Dm 1 1 10fr., F/A, Bb, C(addF), Dm.

Chord diagrams: C, F, Gm7 3fr., F, C.

have know a tale to tell.
 where beau ty lives.

Chord diagrams: Dm, C, F, Gm7 3fr., F.

Some - times it gets so hard to hide it well.
I've seen it once, I know the warmth she gives.

Chord diagrams: C, Dm, C, F.

I was not
The light that

Gm7 3fr. F C Dm

read - y for the fall. Too
you could nev - er see. It

C F Gm7 3fr. F C

blind to see the writ - ing on the wall.
shines in - side, you can't take that from me.

Gm7/F F

A man can tell a thou - sand lies, I've

Gm7/F Am Bb Gm7/F F

learned my les - son well. Hope I live to tell the se - cret I

Dm7 C/E Dm7 C

have learned, 'till then it will burn in - side of me

1. Bb C 2. Bb C Dm11 10fr.

/ / / / /

Gm7/F F

The truth is nev - er far__ be - hind,__ you

Gm7/F Am Bb Gm7/F F

kept it hid - den well__ If I live to tell__ the se - cret I__

Dm7 C/E Dm7 C

__ knew then,__ will I ev - er have the chance__ a - gain?__

Bb C Dm(no 3rd)

Slowly Dm11 10fr.

A tempo No chord Bb C

If I ran a - way,__ I'd nev - er have__ the strength__





— to go ver - y far. — How would they hear — the beat -





ing of — my heart? — Will it grow cold, -





— the se - cret that — I hide, — will I grow old? -





How will they hear, — when will they learn, — how will they





know? —





D.S.  (second ending and fade)

A

The Living Years

Words & Music by Mike Rutherford & B.A. Robertson

Medium rock beat

Ev-'ry gen - e - ra - tion _____ blames the one be-fore, _____ and

all of their fru - stra - tions _____ come beat - ing on your door. _____ I

know that I'm a priso - ner to all my fa - ther held so dear, I know that I'm a hos - tage to

all his hopes and fears. I just wish I could have told him in the liv - ing years. (1.) More (2.) More

2,3, _____ Say it loud, _____ say it clear, _____ you can lis - ten as

well as _ you hear. _ It's too late _ when we die _

_ to ad - mit we _ don't see eye _ to _ eye. _ (3.) So we _ Say it (4.) I _

D.S. to Fade

VERSE 2: More crumpled bits of paper filled with imperfect thought
 Stilted conversations, I'm afraid that's all we've got.
 You say you just don't see it, he says it's perfect sense,
 You just can't get agreement in this present tense.
 We all talk a different language, talking in defence.

VERSE 3: So we open up a quarrel between the present and the past
 We only sacrifice the future, it's the bitterness that lasts.
 So don't yield to the fortunes you sometimes see as fate
 It may have a new perspective on a different date
 And if you don't give up and don't give in, you may just be O.K.

VERSE 4: I wasn't there that morning when my father passed away,
 So I didn't get to tell him all the things I had to say.
 But I think I caught his spirit later that same year
 I'm sure I heard his echo in my baby's new born tears
 I just wish I could have told him in the living years.

Livin' Inside Your Love

Words & Music by Earl Klugh & Dave Grusin

Moderately

Gmaj7 A/G F#m7

Nev-er get o - ver this feel - ing, ___ liv - in' in - side_ your love._

Bm7 Gmaj7 A/G F#m7 Bm7 Guitar

___ That's all I want to say. ___

Dmaj9/A Bb/C Bm7 E7

Em7 F#m7 Gm7 3 fr. Bb/C

Fmaj7 B7 Bbmaj7 Am7

Bbmaj7

G/A 3 fr.

Gmaj7

F#m7

Bm7

Gmaj7

F#m7

Bm7

E7

Em7

G/A 3 fr.

A/G

F#m7

Bm7

3

A/G

F#m7

Bm7

D. S. $\text{\textcircled{S}}$ (ad lib) and fade

Loco In Acapulco

Words & Music by Phil Collins & Lamont Dozier

Medium Rock

Chord diagrams for guitar are provided above the staff lines. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Chord diagrams shown: E (0 0 0 0), A (0 0 0 0), F#m7 (0 0 0 0), B (0 0 0 0), E (0 0 0 0), A (0 0 0 0), F#m7 (0 0 0 0), B (0 0 0 0).

Go-ing lo - co down in Ac - a - pul - co, if you stay too long. Yes, you'll be

go - ing lo - co down in Ac - a - pul - co, the mag - ic down there is so strong.

Feel the pres - sure, your back's a - gainst the wall. Love is gain - ing on you, you're just
(See additional lyrics)

a - bout to fall. If you're a - fraid of love, a - fraid to take a chance, you'd bet - ter

To Coda

E A F#m7 B E A F#m7

hide your feel - ings, get out — while you can. 'Cause you'll be go - ing lo - co down.

B E A F#m7 B E A F#m7

— in Ac - a - pul - co, if you stay — too — long. — Yes, you'll be go - ing lo - co down.

B E A F#m7 B

— in Ac - a - pul - co, the mag - ic down there is so — strong. —

E/G# C#m7 F#m7 A/B

You can hear the voic - es bleed - ing through those warm, lat - in nights. —

E/G# C#m7 F#m7 A/B

Mem - o - ries of lost — and found — leav - ing brok - en hearts all — o - ver town. 'Cause you'll be

Coda B Em7 D/E Em7sus4

— you've been. — You'll be haunt - ed by her face, — mis - sing her warm

em - brace. Mem - o - ries of lov -

ing her, hold-ing her tight — ev - 'ry night. — Was that the

best part — of your · life? — Hear - ing her voice, — soft and low, —

— beg - ging you to please, please_ don't go, — don't go, —

— now, — don't go, — don't go.

Repeat as necessary



E/G# C#m7 F#m7 A/B

You can hear voices bleed-ing through those warm, lat-in nights, _

E/G# C#m7

Mem-o-ries of lost _ and found _ leav-

F#m7 A/B

ing brok-en hearts all _ o-ver town, _ all _ o-ver town... 'Cause you'll be

Repeat and fade

E A F#m7 B E A F#m7 B

go-ing lo-co down-in Ac-a-pul-co, if you stay _ too _ long. _ Yes, you'll be

E A F#m7 B E A F#m7 B

go-ing lo-co down-in Ac-a-pul-co, the mag-ic down there is so _ strong. _

Additional Lyrics

You'll be pulling out your hair, drowning in despair
 With a whole lot of nothing on your way to nowhere.
 Your search for paradise will come to an end
 When you realize what a fool you've been.

Long Long Way To Go

Words & Music by Phil Collins

Moderato

Ad lib *a tempo*

Dm **C/D** **Dm** **C/D**

While I sit here try - ing to think_

While I sit here try - ing to move_

While we sit and we talk and talk_

Dm **C/D** **Dm** **C/D**

— of things to say_ some-one lies bleed-ing in a field some -

— you an - y-way I can_ some - one's son lies dead in a

— and we talk some more_ Some - one's loved one's heart stops

Dm **C/D** **Bb** **C/Bb**

where.

gut-ter some-where._

beat-ing in a street some-where._

So you can see we still got a

And it would seem we've still got a

So it would seem we've still got a

Bb maj7 **C** **Bb** **C/Bb** **C**

long long_ way to go._

long long_ way to go._

long long_ way to go._ (I know_)

I've seen all I wan - na see_ to - day._

I can't take it an - y more.

I've heard all I wan - na hear_ to - day._















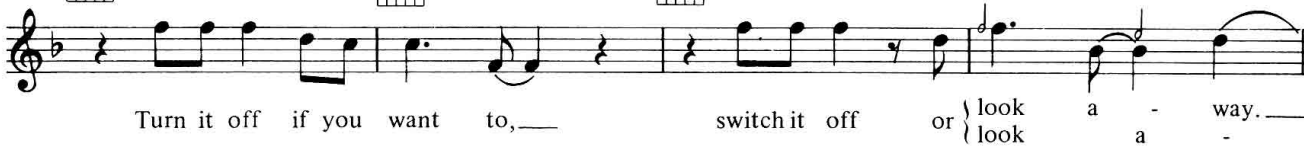


Turn it off if you want to switch it off it will go a way.





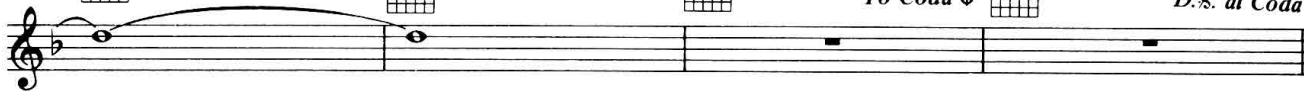




Turn it off if you want to, switch it off or look a way.





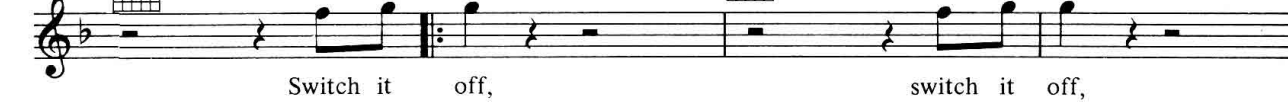



To Coda  *D.S. al Coda*

way.



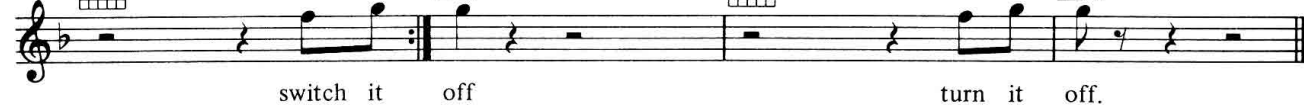


Switch it off, switch it off,





switch it off turn it off.

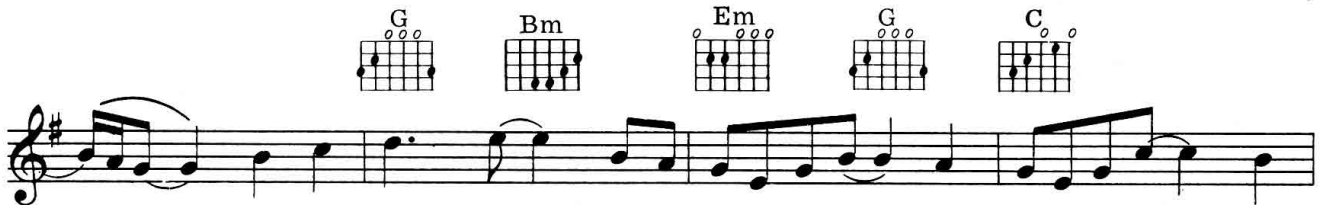
Love Grows (Where My Rosemary Goes)

Words & Music by Tony Macaulay & Barry Mason

Slow beat



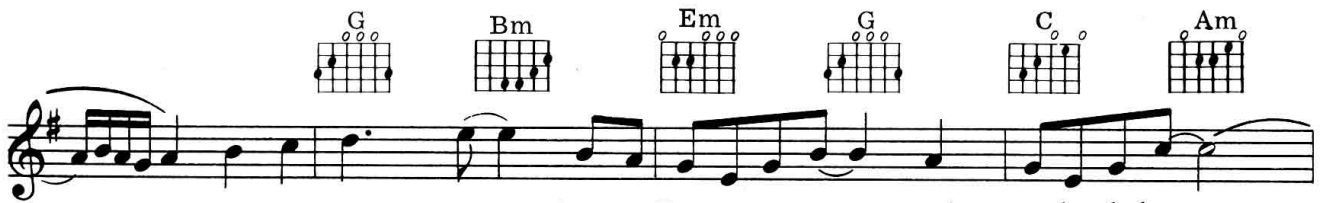
She ain't got no mon-ey her clothes_are kin - da fun-ny her hair ____ is kin - da wild _ and free _



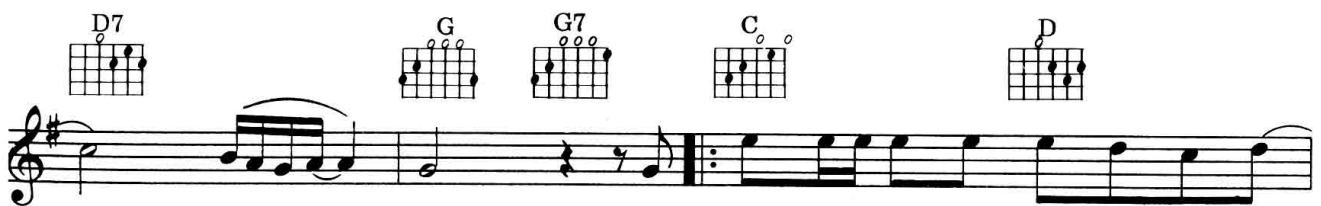
____ Oh but love grows _ where my Rose-ma-ry goes _ and no - bo-dy knows _ like



me ____ She talks kin-da la- zy peo - ple say she's cra-zy and ____ her life's a my - ster- y _



____ Oh but love grows _ where my Rose-ma-ry goes _ and no - bo-dy knows ____



____ like ____ me There's some-thing a-bout her hand hold - ing mine _








— It's a feel - ing that's fine — and I've just got to say — Hey — She's










real - ly got a mag - i - cal spell — and it's work - ing so well — that I can't get a - way — I'm —






— a luck - y fel - la and I — just got - ta tell her that I — I love her end - less - ly —








Be - cause love grows — where my Rose - ma - ry goes — and







no - bo - dy knows — like — me — There's

1.  

2.       



me. (Instrumental)

52 Love Hurts

Words & Music by Boudleaux Bryant

Moderato

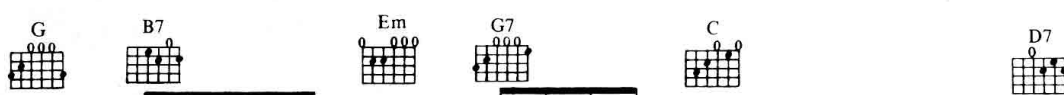
Love hurts, love scars, love wounds and mars an - y

heart not tough or strong e - nough to take a lot of pain take a lot of

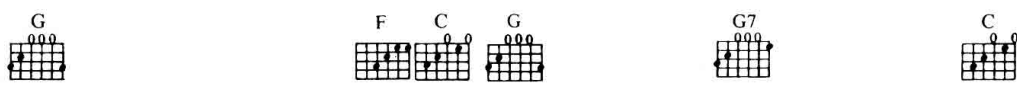
pain Love is like a cloud, holds a lot of rain Love hurts, _____ love

hurts _____ I'm young I know but e - ven

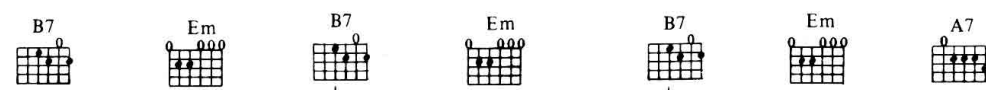
so I know a thing or two I've learned from you I've real-ly learned a



lot, real - ly learned a lot Love is like a fire burns you so, it's hot Love



hurts, _____ love hurts _____ Some folks rave of



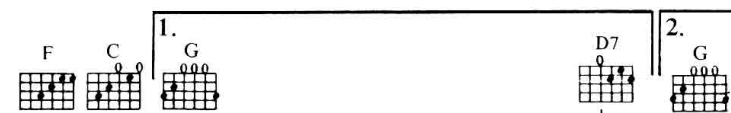
hap - pi - ness, bliss - ful - ness, to - geth - er - ness Some folks fool them -



selves I guess, but they're not fool - ing me I know it is - n't true, no, it is - n't



true Love is just a lie made to make you blue Love hurts, _____



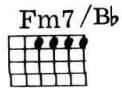
1. Love hurts. _____ 2. Love hurts. _____

53 Love X Love

Words & Music by Rod Temperton

Moderato

♩ = 116



1. 2. 3.



4.

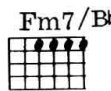


Fm7/Bb



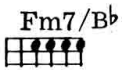
I re - mem - ber it ba - by, the days when we nev -
fac - ing the bad -

Fm7/Bb



- er had a dime, — and our dreams — seemed a mil - lion miles a -
— times with a smile. — Here we are, — and we're grow - ing strong-er

1. 3.



2. 4.



- way; but we made_ day by_ day; — 'cause we got

Gbmaj7



Db/F



Fm7/Bb



Ebsus4



Chorus:
%%



love times love. — It's al - ways there_ for us — to share; and girl, it






sure feels good_ to know_ you're by_ my side;_____ 'cause we're just





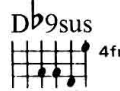

two high hearts_ that beat_ as one, for- ev - er on,___ with a






love times love;_ to keep_ us sat - is - fied_____

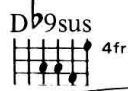
To Coda I ⊕
To Coda II ⊕⊕



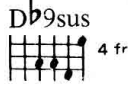
ev - 'ry-night. _____





3. So, my la- _____

D.S. al Coda I
Coda I ⊕




and there ain't no one in this world to - night_ can

Bbm7 Db/Ab Bbm/G Gbmaj7

change my point of view; — so come on girl, — and hold — me tight, — the

Emaj7 Ebm7/Ab Gb+/Ab

way you al - ways do, — with love times me and

Ebm7 Fm7/Bb 1. 2. Ebm7 3. Bb7 D.S.S. al Coda II

you. — (Instr. solo ad lib) (end solo) 'Cause we got

Db/sus4

⊕ ⊕ Coda II D.S.S. and fade (vocal ad lib) §§

VERSE 3:

So, my lady, whisper the words I love to hear;
Cuddle up, and I'll make you feel all right.

VERSE 4:

'Cause I need you baby, to carry me on through all the years;
So come on baby, close the door and dim the lights,
'Cause we got
(To Chorus)

54 Luka

Words & Music by Suzanne Vega

Moderately bright

(Instrumental)

F

Csus4

B $\flat$ sus2

Csus4

Dm7

Csus4

Dm7

Csus4

B $\flat$ sus2

Csus4

B $\flat$ sus2

Csus4

F

Csus4

B $\flat$ sus2

1.4. My name is Lu - ka. I live on the
 2. I think it's 'cause I'm clum - sy. I try not to
 3. Yes I think I'm o - kay. I walked in- to the

Csus4

F

Csus4

sec - ond floor. I live up - stairs from you.
 talk too loud. May - be it's be - cause I'm cra - zy.
 door a - gain. If you ask, that's what I'll say.

B $\flat$ sus2 Csus4 Dm7

Yes, I think you've seen me be - fore. —
 I try not to act too proud. —
 And it's not your bus'-ness an - y - way.

If you hear
 They on - ly
 I guess I'd

Csus4 Dm7 Csus4

some-thing late — at night,
 hit un - til — you cry.
 like to be — a - lone,

some kind of
 Af - ter
 with noth - ing

trou-ble, some kind of fight, —
 that you don't ask why. —
 bro- - ken, noth-ing thrown..

B $\flat$ sus2 Csus4 B $\flat$ sus2

— just don't ask — me what — it was,
 — You just don't ar - - gue an - y more,
 — Just don't ask — me how — I am,

just don't ask —
 you just don't ar -
 just don't ask —

Csus4 B $\flat$ sus2 Csus4

4th time to Coda

— me what — it was, —
 - gue an - y more, —
 — me how — I am, —

just don't ask — me what it was. —
 you just don't ar - gue an - y more. —
 just don't ask — me how I am. —

F Csus4 B $\flat$ sus2 Csus4

(Instrumental)

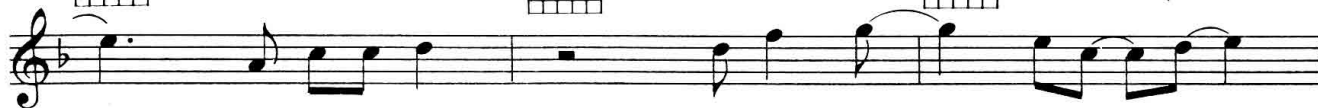
F Csus4 B $\flat$ sus2 Csus4

D.S. (with repeat)
 al Coda

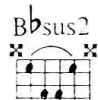
CODA



just don't ask — me what it was. — And they on-ly — hit —



un - til you cry. Af - ter that — you don't - ask —



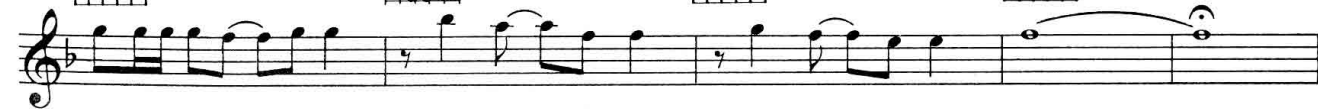
why. You just don't ar - gue — an - y - more, — you just don't ar -



- gue an - y - more, — you just don't ar - gue an - y - more. —



(Instrumental)



55 Lyin' Eyes

Words & Music by Don Henley & Glenn Frey

Bright Country style

Tacet

G

Gmaj7

Cit - y girls just seem to find out
Instrumental
She gets up and pours her - self a

C

Am

ear - ly how to o - pen doors with just a smile..
strong one and stares out at the stars up in the sky..

D

G

Gmaj7

A rich old man, and she won't have to wor -
An - oth - er night, it's gon - na be a long -

C

Am

C

ry; she'll dress up all in lace and go in style..
one; she draws the shade and hangs her head to cry..

G

Gmaj7

Late at night a big old house gets lone -
On the oth - er side of town a boy is wait -
She won - ders how it ev - er got this cra -

C

Am

ly;
ing
zy; I guess ev - 'ry form of ref - uge has its price..
with fi - ery eyes and dreams no one could steal..
she thinks a - bout a boy she knew in school..

D G Gmaj7

And it breaks her heart_ to think her love_ is on -
 She drives on through_ the night an - tic - i - pat -
 Did she get tired_ or did she just_ get la -

C Am C

ly ing, zy?
 giv - en to a man_ with hands_ as cold as ice._
 'cause he makes her feel_ the way_ she used to feel._
 She's so far gone_ she feels_ just like a fool._

G C D G Gmaj7

So she tells him she must go out for the eve -
 She rush - es to his arms, they fall to - geth -
 My, oh my, you sure know how to ar -

C Am

ning er;
 range things;
 to com-fort an old friend_ who's feel - in' down._
 she whis-pers that it's on - ly for a while._
 you set it up so well,_ so care - ful - ly._

D G Gmaj7

But he knows where_ she's go - in' as she's
 She swears that soon_ she'll be com - in' back for
 Ain't it fun - ny how_ your new_ life did - n't

C Am C

leav - in';
 ev - er;
 change things;
 she is head - ed for_ the cheat - in' side of town._
 she pulls a - way_ and leaves him with a smile._
 you're still the same_ old girl you used to be._

G G C/G

You can't hide_ your ly - in' eyes,-

G Em Bm

and your smile is a thin dis -

Am D G G9

guise. I thought by now you'd re - al - ize -

C A Am D

there ain't no way to hide your ly - in' eyes. *To Coda* ♯

1. G 2. G

D. S. al Coda ♯

Coda G Gmaj7 Am D

There ain't no way to hide your ly - in' eyes. -

G Gmaj7 Am D G

Hon-ey, you can't hide your ly - in' eyes. -

Gmaj7 Am D G

56 Massachusetts

Words & Music by Barry Gibb, Robin Gibb & Maurice Gibb

Moderato

Feel I'm go - ing back ——— to Mas - sa - chu - setts;
 Tried to hitch a ride ——— to San Fran - cis - co;
 Talk a - bout the life ——— in Mas - sa - chu - setts;

some - thing's tell - ing me ——— I must go
 got - ta do the things ——— I wan - na
 speak a - bout the peo - ple I have

home. ——— And the lights all went out in Mas - sa -
 do. ——— And the lights all went out in Mas - sa -
 seen. ——— And the lights all went out in Mas - sa -

chu - setts the day I left her
 chu - setts; they brought me back to
 chu - setts; and Mas - sa - chu - setts is

stand - ing on her own.
 see my way with you.
 one place I have seen.

1. 2. 3.

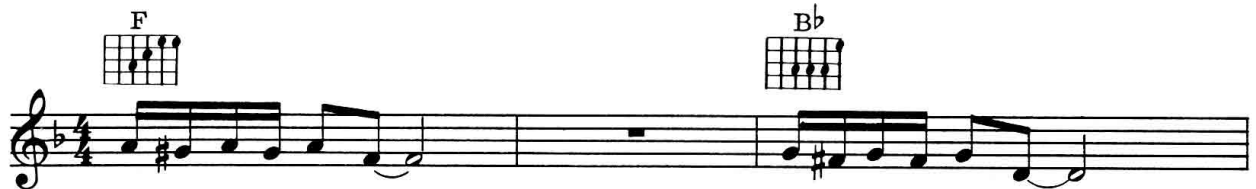
Repeat and fade

I will re - mem - ber Mas - sa - chu - setts.

57 Melting Pot

Words & Music by Roger Cook & Roger Greenaway

Slowly 22 bars per minute



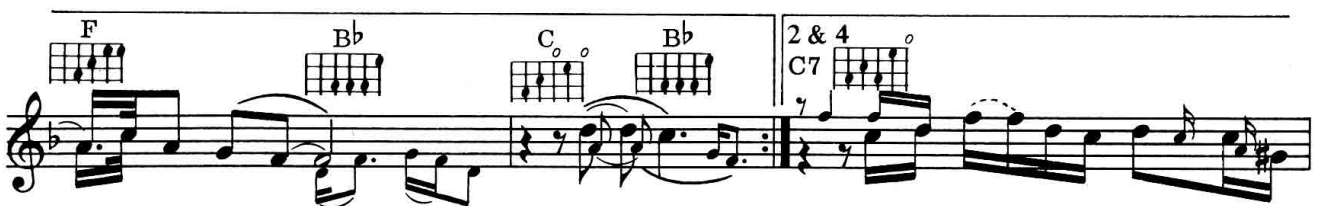
1. Take a pinch of white man —
2. Cur-ly black and kink-ies —
3. Rab-bis and the Fri- ars —
4. Make a la- dy faith-ful —

Wrap it up in black - skin —
Mixed with yel-low chink-ies —
Bis-hops and the Gu - rus —
Lord and Mis-sis Grace-ful —



Add a touch of blue-blood —
If you lump it all to-geth-er —
You got the Beat-les or the Sun God (It's true)
You know the liv-ing could be taste-ful —

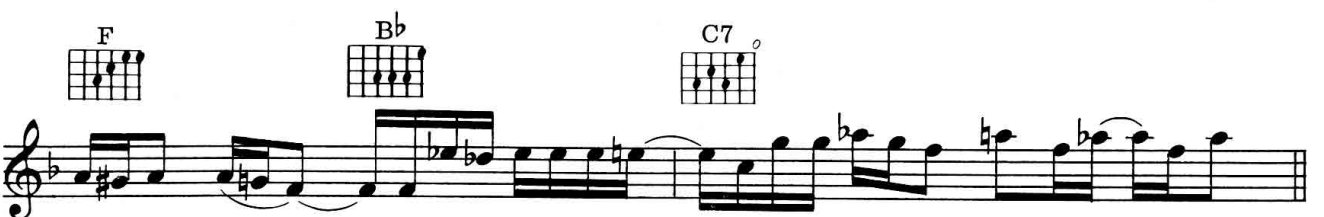
And a lit-tle bit - ty bit of Red In-
Well it real-ly does-n't mat-ter what re-



- di-an boy —
- li-gion you choose No, — no, — no

Mm —
Oo —

Well you've got a re-ci-pe for a
Ah we should all — get to-gether in a



get a-long scene — Oh what a beau-ti-ful dream — If it could on-ly come true you know you know
lov-ing ma - chine — I'd bet-ter call up the Queen — It's on-ly fair that she knows you know you know








What we need — is a great — big melt - ing pot —
 What we need — is a great — big melt - ing pot — Big e - nough —








Big e - nough — to take — the world — } and — all it's got — Keep it stir-
 — big e - nough — big e - nough — to take — the world — }









- ring for a hun-dred years — or — more Turn out — cof-fee coloured peo - ple by the

al Coda ⊕







(Instrumental)
 score Yeah ————— No —





Hm —————
 D.C. al Coda

CODA ⊕






score Yeah ————— What we need
 Keep repeating back to % till fade

58 Missing You

Words & Music by Chris de Burgh

Moderato

F Dm Gm C

I've been miss-ing you. — (miss-ing you)

F D Gm

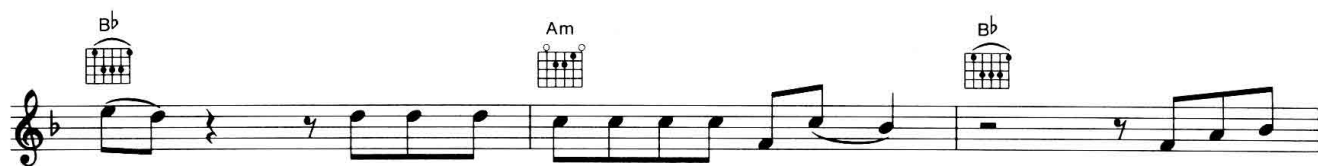
I've got the ro-ses, I've got the wine, with a lit-tle luck she will be
There is no rea-son to the things that we do, — you can break a heart with just a

C F Dm

here on time. This is the place we used to go with
word or two, and take a life-time to a - pol - og - ise.

Gm A7 Dm

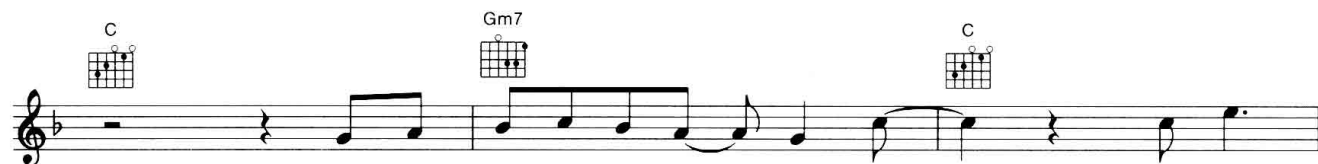
ro - man - tic mu - sic and the lights — down low, — and as you stand there a - mazed at the
when the one you love's in front of your eyes, — and I will fall to my knees like a



door — and you're wond - 'ring what all this is for, — it's just a
fool — if it's the on - ly way of get - ting through, you see if



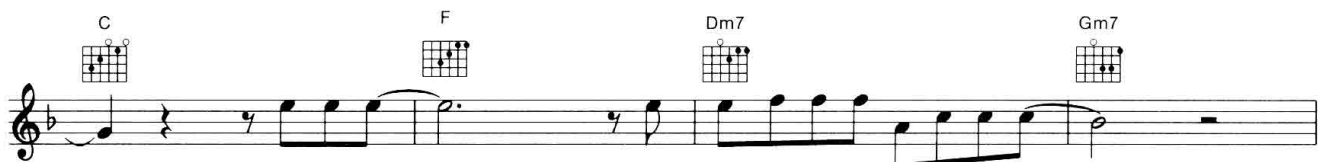
sim - ple thing from me to you, the la - dy that I a - dore, —
I think you are beau - ti - ful, some - one else is gon - na feel it too,



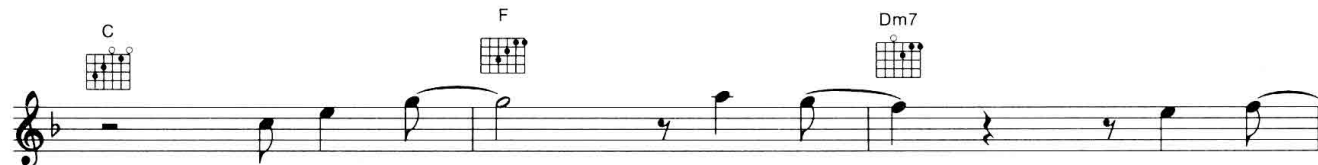
'cause there's some - thing that you — should know, — it's that
so there's on - ly one thing — to do, — tell you that



I've been miss - ing — you — more than words — can say —
I've been miss - ing — you — more than words — can say —



— and that I've — been think - ing a - bout it ev - 'ry day, —
— and that I've — been think - ing a - bout it ev - 'ry day. —



and the time — we had — just danc -
Well to - night's — our night — for danc -

B $\flat$ B $\flat$ m F

- ing nice and slow, and I said now I've found
 - ing nice and slow be - cause now I've found

Dm7 Gm7 1. C

— you I'm nev - er let - ting go.
 — you I'm nev - er let - ting go.

2. C F Dm7

— No, now I've found you I'm

Gm7 C F

ne - ver let - ting go.

Dm7 Gm7 C

(miss - ing you)

F Dm7 Gm7 C repeat to fade

I've been miss - ing you (miss - ing you)

Missionary Man

Words & Music by Annie Lennox & David A. Stewart

Moderato

Well, I was born _____ an or - ig - in - al sin - ner, I was born _____

_____ from or - ig - in - al sin, and if I had a dol - lar bill _____ for all the

things I've done, there'd be a mount - ain of mon - ey piled up to my chin. (Hey!)

My moth-er

told me good, _____ my moth - er told me strong, _____ she said be

true to your - self and you can't go wrong, _____ but there's

To Coda

B $\flat$ A $\flat$ 4fr.

just one thing — that you must un - der - stand, — you can

B $\flat$ A $\flat$ 4fr. F

fool with your bro - ther but don't mess with a

B $\flat$ F B $\flat$

mis - sion - a - ry man, don't mess with a mis - sion - a - ry man,

F B $\flat$

don't mess with a mis - sion - a - ry man,

F B $\flat$ F

don't mess with a mis - sion - a - ry man. Well the

E $\flat$ B $\flat$

mis - sion - a - ry man. he's got a God on his side — he's got the
wom - an in the jun - gle and a monk - ey on a tree, the

B $\flat$ m

saints and ap - ost - les back - in' up from be - hind.
mis - sion - a - ry man he was fol - low - ing me. He said,

E $\flat$ B $\flat$

Black eyed looks — from those Bi - ble books — he's a
'Stop what you're do - ing. get down up - on your knees. I've a

man with a mis - sion, got a ser - i - ous mind. There was a
mes - sage for you that you

bet - ter be - lieve, _____ be - lieve, _____ be - lieve.' _____

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff in G major (one sharp, F#) and 2/4 time. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The accompaniment starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The system ends with a double bar line.

Well I was born

CODA

B $\flat$ A $\flat$ B $\flat$ B $\flat$ /A $\flat$

mount-ain of mon-ey.

mis - sion-a - ry man,

mis-sion-a - ry man,

mis-sion-a - ry man, Don't mess with a

Mistletoe And Wine

Music by Keith Strachan
Words by Leslie Stewart & Jeremy Paul

Easy relaxed tempo

The child is a— king, the car - oll - ers— sing, The old is

passed, there's a new — be - gin-ning. Dreams of San - ta,

dreams of snow, Fin - gers numb, fac - es a - glow. It's

Christ - mas time, mis-tle-toe and wine, Child - ren

sing - ing Chris - ti-an rhyme With logs on the fire — and

gifts on the tree; A time to re - joice in the good that we

Guitar Chords: Bb, F7, Bb, F7, Bb, Gm, F, F7, Eb, Bb, C7, F7, Bb, Bb, F, F7, Bb.

see. 2. A time ——— for liv - ing, a time for be - liev - ing, A
3. It's a time ——— for giv - ing, a time for get - ting, A

time _____ for trust-ing,
time for _____ for - giv-ing,

not _____ de - ceiv - ing.
and for _____ for - get - ting.

C7
 F7
 1 2

Ours for the tak-ing just fol—— the mas-ter. cease.
 time for hat - ing and fight - ing to

Christ - mas time, mis-tle-toe and wine, child - ren sing - ing

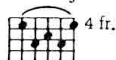
tree; A time to re - joice in the good that we see. see.

More Than A Woman

Words & Music by Barry Gibb, Robin Gibb & Maurice Gibb

Medium Disco beat

D $\flat$ maj7



B $\flat$ /C



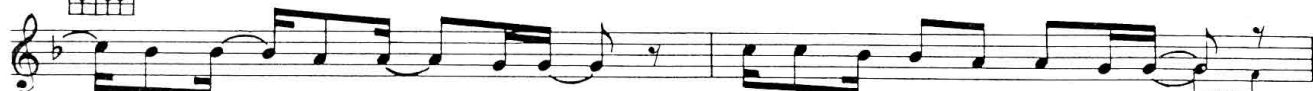
Oh. _____

Fmaj7



Girl, I've known you ver - y well. I've seen you grow - in' ev - 'ry day. I nev -
There are sto - ries old and true of peo - ple so in love like you and me,

B $\flat$ /C



er real - ly looked be - fore, but now you take my breath a - way.
and I can see my - self let his - to - ry re - peat it - self. Re -

Fmaj7



Sud - den - ly you're in my life, part of ev - 'ry - thing I do. You
flect - ing how I feel for you, think - in' 'bout those peo - ple then, I

B $\flat$ /C



got me work - ing day and night just tryin' to keep a hold on you.
know that in a thou - sand years I'd fall in love with you a - gain.

Ab 4 fr. Bb Ebmaj7 Cm 3 fr.

Here in your arms_ I found_ my par - a - dise, _____
 This is the on - ly way_ that we should_ fly. _____

Ab 4 fr. Bb Gm 3 fr.

my on - ly chance_ for hap - pi - ness.
 This is the on - ly way to go.

Ab 4 fr. Bb Ebmaj7 Cm 3 fr.

And if_ I lose_ you now,_ I think I would die. _____ } Oh,
 And if_ I lose_ your love,_ I know I would die. _____ }

Dbmaj7 4 fr.

say you'll al - ways be_ my ba - by We can make it shine._

Bb/C

We can take for-ev - er just a min-ute at_ a time._ Oh. _____




More than a wom - an. More than a wom-an to me. _




More than a wom - an.





More than a wom-an to me. _




Oh. _ Repeat and fade
More than a wom - an




More than a wom-an to me. _

My Brave Face

Words & Music by McCartney/Mac Manus

Moderately fast

My brave, my brave, my brave face.

I've been liv - ing in style, un - ac - cus - tomed

I've been do - ing the rounds, un - ac - cus - tomed

I've been liv - ing a lie, un - ac - cus - tomed

as I am to the lux - u - ry life. as I am to the time on my hands. as I am to the work of a house - wife.

I've been hit - ting the town and it did - n't hit back. Now I don't have to tell an - y - bo - dy when I'm going to hit back. I've been break - ing up dir - ty dish - es and been throw - ing them a - way.

C#m7 E7 A Am

had this sen - ti - men - tal in - cli - na - tion not to change a sin - gle
try - ing to com - pose a "Ba - by will you please come home" note meant for

E C#m C#m maj7

thing.
you. As I pull the sheet back on the
As I clear a - way an - oth - er

C#m7 C#m6 A

bed, I want to go bu - ry my head in your
un - touched T. V. din - ner from the ta - ble I laid

Am E B E

pil - low.
for two. Now that I'm a - lone a - gain, I

E B E E G#m/D#

can't stop break - ing down a - gain. The simp - lest things set me

C#m G#m F#m

off a - gain, and take me to that place










where I can't find my brave face. Where I can't find my brave face,




To Coda  

my brave, my brave, my brave face. _____








My brave



D.S. al Coda

face. _____

CODA 







face. _____ My brave





face. _____

63 Neighbours

Words & Music by Tony Hatch & Jackie Trent

Swing rhythm 

Neigh - bours, Ev- 'ry - bo - dy needs good Neigh - bours,

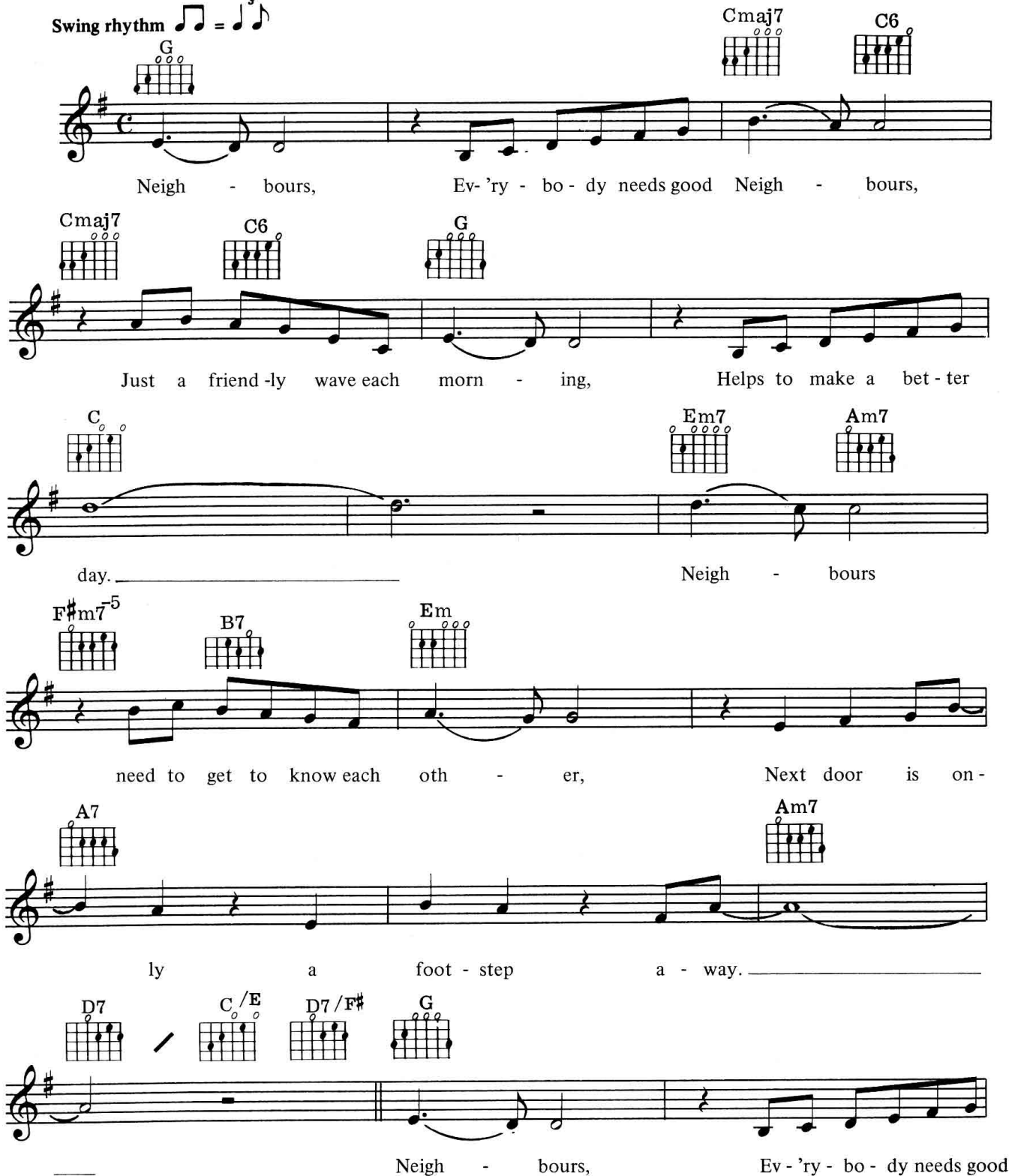
Just a friend-ly wave each morn - ing, Helps to make a bet - ter

day. Neigh - bours

need to get to know each oth - er, Next door is on -

ly a foot - step a - way.

Neigh - bours, Ev - 'ry - bo - dy needs good



Cmaj7 C6 Cmaj7 C6 G

Neigh - bours, With a lit - tle un - der - stand - ing,

Bm7⁻⁵ E7 F#⁰ G⁰ E7

You can find the per - fect blend. _____

Em7 Am7 F#m7⁻⁵ B7 Em

Neigh - bours should be there for one an - oth - er,

C#m7⁻⁵ G Em7 1 Am7 D7⁻⁹ G

That's when good Neigh - bours be - come good friends.

C⁰ 2 Am7 B7⁻⁹

come good

Em A7 G Em7

friends. That's when good Neigh - bours be -

Am7 D7⁻⁹ G A Tempo

come good friends. _____

64 New York State Of Mind

Words & Music by Billy Joel

Slowly, with a blues feel

 % 

1. Some folks like to get a way take a
 2. I've seen all the mov - ie stars in their
 3. 5. Comes down to re - al - i - ty and it's
 4. *Instrumental*

hol - i - day from the neigh - bor - hood hop a flight to Mi -
 fan - cy cars and their lim - ou - sines been high in the
 fine with me, 'cause I've let it slide don't care if it's

am - i beach or to Hol - ly - wood
 Rock - ies un - der the ev - er - greens.
 Chi - na - town or on Riv - er - side

But I'm tak - in' a Grey - hound on the Hud - son Riv - er line
 But I know what I'm need - in' and I don't want to waste more
 I don't have an - y rea - sons I've left them all be -





al Coda

time
hind }

I'm in a New York state of







1. Am7

D. S. S. al Coda after verse 5

mind.






2. Am7

It was so




ea - sy liv - in' day by day,





out of touch with the rhy - thm and blues

Bm7 E7

And now I need a lit - tle

Amaj7 Am7

give and take _____ the New York Times _____

D7 Gmaj7

_____ the Dai - ly News _____

Dm7 G7sus G7 Coda C

D. S. for verse 3 & 5

mind _____

E7(#9) Am7 Bb

Eb6 Ab Dm7 Db9 Cmaj9

65 Night Fever

Words & Music by Barry Gibb, Robin Gibb & Maurice Gibb

Moderato

Lis - ten to__ the ground;__ there is move-ment all__ a - round.__ There is
 heat of our__ love,__ don't need no help for us__ to make__ it. Gim - me

some-thing go - in' down,__ and I can feel it. On the
 just e - nough__ to take__ us to the morn - in'. I got

waves of__ the air,__ there is danc - in' out__ there.__ If it's
 fire in__ my mind.__ I got high - er in__ my walk - in'. And I'm

some - thin'__ we can share, I we can steal it. } And that
 glow - in' in the dark; I give you warn - in'. }

Am 0 0 0 0 Bb

sweet cit - y wom - an, she moves through the light, con -

Am 0 0 0 0 Em 0 0 0 0

trol - ling my mind and my soul. When you

Am 0 0 0 0 Dm 0 0 0 0 A 0 0 0 0

reach out for me, yeah, and the feel - in' is bright, then I get

Dm7 0 0 0 0 Gm7 3 fr.

night fe - ver, night fe - ver. We know how to do

Fmaj7 x 0 0 0 0 Gm7 3 fr.

it. Gim - me that

Dm7 0 0 0 0 Gm7 3 fr.

night fe - ver, night fe - ver. We know how to show

Fmaj7 x 0 0 0 0 Gm7 3 fr.

it

G x000 Dm 0 G x000

Here I am, pray-in' for this mo-ment to last, _____

Dm 0 G x000 Dm 0

liv - in' on the mu - sic so fine, _____ borne on the wind, _____

G x000 Dm 0 G x000 D (no 3rd) 0

mak - in' it mine. _____

Dm7 0 Gm7 3 fr.

Night fe - ver, night fe - ver. _____ We know how to do _____

Fmaj7 x 0 Gm7 3 fr.

it. _____ Gim-me that

Dm7 0 Gm7 3 fr. Fmaj7 x 0

night fe-ver, night fe-ver. _____ We know how to show _____ it.

1. Gm7 3 fr. 2. Gm7 3 fr. D. S. ♯ and fade

In the _____ Gim-me that

Nights On Broadway

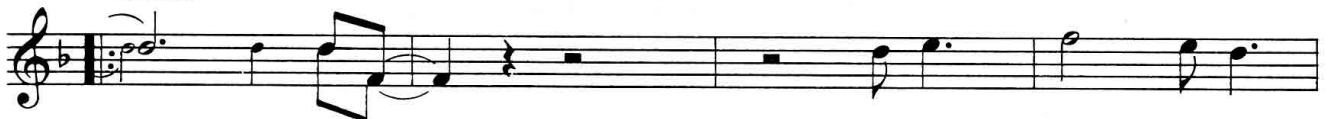
Words & Music by Barry Gibb, Robin Gibb & Maurice Gibb

Moderately slow (in 2), with a strong beat

No chord

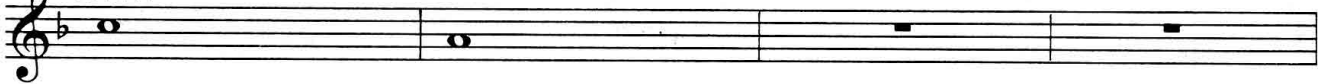


Here _____



_____ we are _____
in my place _____

in a room full of
there are so man-y

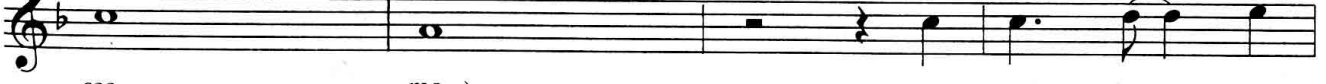


stran - - - gers,
oth - - - ers



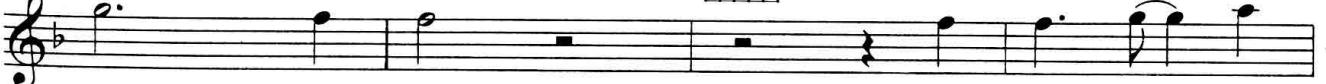
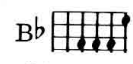
stand - ing in _____ the dark
stand - ing in _____ the line;

where your eyes could - n't
how long will they stand be -



see me. }
tween us? }

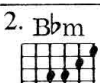
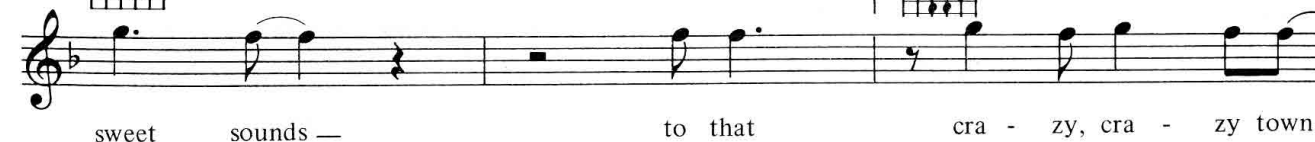
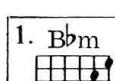
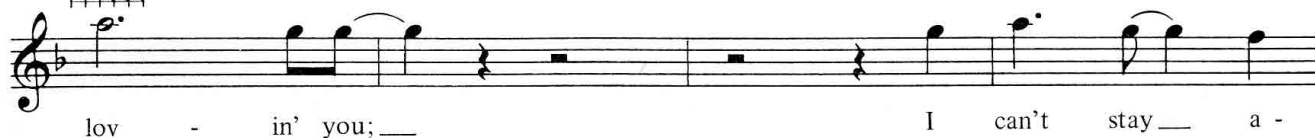
Well, I have _____ to



fol - low you

though you did - not





Dm No chord Dm

(Instrumental)

No chord Am Dm

I will wait, —

F G Em

e - ven if it takes for - ev - er; I will wait, —

Am G F

e - ven if it takes a life - time. Some-how I feel in - side —

C

— you nev - er ev - er left my side. — Make it like it

F Am

was be - fore — e - ven if it takes a life -

/G /D D.S. & fade

- time, takes a life - - time. — Blam - in' it all —

67 Oh, Pretty Woman

Words & Music by Roy Orbison & Bill Dees

Moderato

CHORUS

F



Dm



F



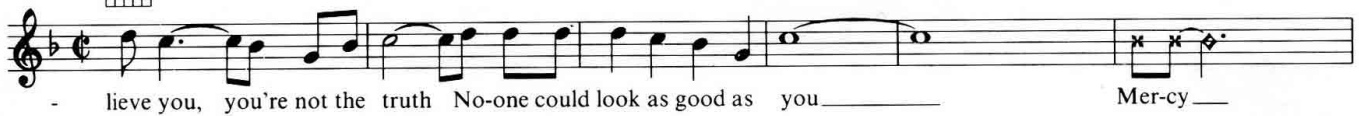
Dm



Bb



C7



F



Dm



F







help but see, Pret-ty wo-man that you look love-ly as can be Are you lone-ly just like



me? _____ Pret-ty wo-man







stop a - while Pret-ty wo-man talk a - while Pret-ty wo-man give your smile to







me _____ Pret-ty wo-man yeah, yeah, yeah, Pret-ty wo-man look my way _____








Pret-ty wo-man say you'll stay with me _____ 'Cause I need you _____ I'll treat you







right Come to me ba - by _____ Be mine to - night _____

F Dm F Dm
 — Pret-ty wo-man don't walk on by, — Pret-ty wo-man don't make me cry, — Pret-ty

Bb C7
 wo-man — don't walk a - way Hey, — O. K. — If that's the

way it must be, O. K. — I guess I'll go on home it's late There'll be to - mor-row night, but

wait! What do I see — Is she walk-ing back to

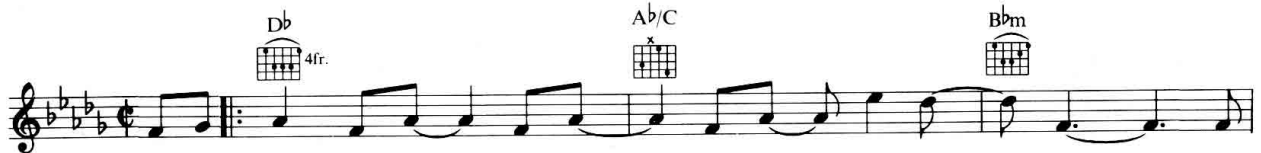
me? — Yeah, — she's walk-ing back to me! —

F F
 Oh, — Pret-ty wo-man — Pret-ty wo-man —

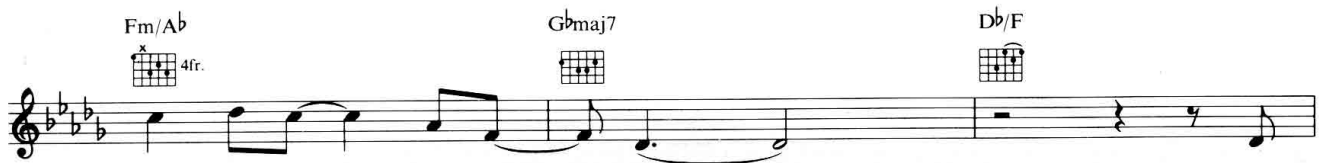
Nothing's Gonna Change My Love For You

Words & Music by Michael Masser & Gerry Goffin

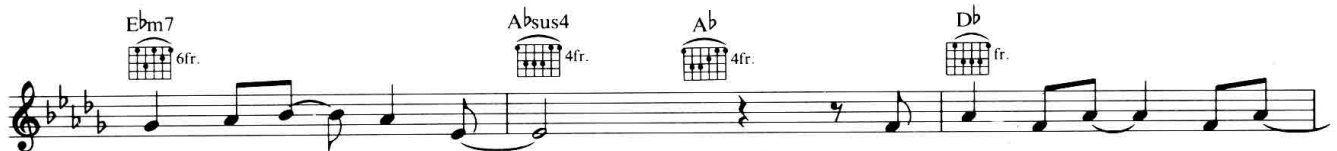
Slow Ballad - in "2"



If I had to live my life with - out you near me, the
If the road a - head is not so eas - y, our



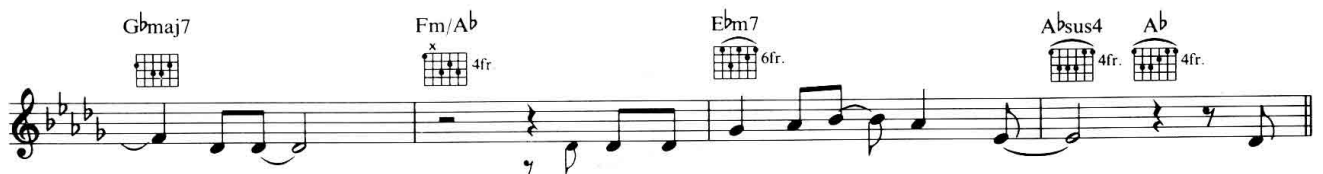
days would all be emp - ty, the
love will lead the way for us,



nights would seem so long. With you I see for - ev -
like a guid - ing star. I'll be there for you



er oh, so clear - ly. I might have been in love
if you should need me. you don't have to change



be - fore, but it nev - er felt this strong. Our
a thing, I love you just the way you are. So





dreams are young_ and we_ both know,_ they'll take us where we want_
 come with me_ and share_ the view,_ I'll help you see for - ev -






_ to go. _ } Hold me now,_ touch me now,_ I don't want to live_
 _ er too. _ }





_ with out you. _ Noth-ing's gon - na change my love_







_ for you,_ you ought to know by now_ how much I love you.







One that you can _ be sure of, I'll nev - er ask for more_



_ than your love. Noth - ing's gon - na change my love_







— for you, — you ought to know by now — how much I love you.





The world may change my whole — life through but

1.  

noth - ing's gon - na change — my love for you. —

2.  

Noth - ing's gon - na change — my love for




you. Noth - ing's gon - na change my love — for you, — you








ought to know by now — how much I love you. One thing you can —





— be sure of, I'll nev - er ask for more — than your love. —

F Bb C A7-9 A7/C# Dm7 Gm7 3fr.

Asus4 A Repeat and fade Dmaj7 you. Noth-ing's gon-na change my love—

Gmaj7 A A/G F#7-9 F#7/A# 4fr. — for you, — you ought to know by now — how much I love you.

Bm7 Bm7/A E/G# A7sus4 A7 One thing you can — be sure of, I'll nev - er ask for more—

Dmaj7 Gmaj7 — than your love. Noth-ing's gon - na change my love — for you, — you

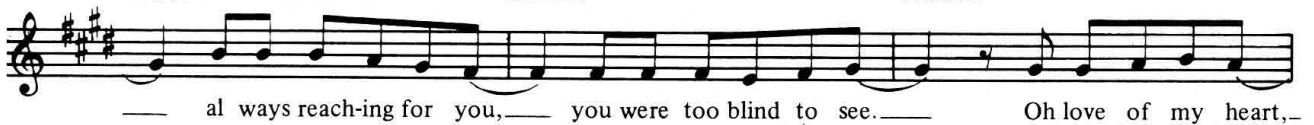
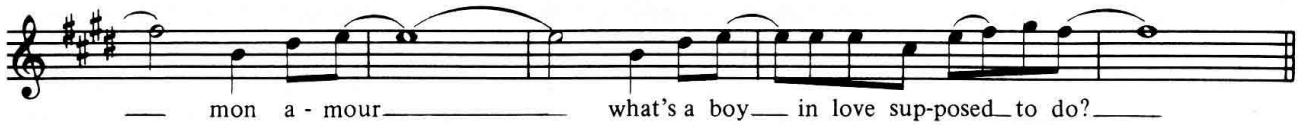
A A/G F#7-9 F#7/A# 4fr. Bm7 Bm7/A ought to know by now — how much I love you. The world may change my whole—

E/G# G/A 3fr. A7 — life through but noth - ing's gon - na change — my love for

69 Oh L'Amour

Words & Music by Vince Clarke & Andy Bell

Moderato



A B F#m

why leave me a - lone? I'm fall - ing a - part no good on my own

B E Bsus4 A

oh l'a - mour broke my heart and now I'm ach-ing for you

B E Bsus4 A

oh l'a mour what's a boy in love sup-posed to do?

1 2 B C#m 3 B D.% to fade

(2.) Why throw it a - way, (3.) No e-mo - tion - al ties Oh l'a-mour

VERSE 2:

Why throw it away, why walk out on me?
 I just live for the day, for the way it should be.
 There once was a time, had you here by my side,
 You said I wasn't your kind, only here for the ride.

VERSE 3:

No emotional ties you don't remember my name,
 I lay down and die, I'm only to blame.
 Oh love of my heart, it's up to you now,
 You tore me apart, I hurt inside out.

Only The Good Die Young

Words & Music by Billy Joel

Moderately fast

F **Fast shuffle** (♩ = 3♩) **C** **Am** **F**

G bass

Come out Vir-gin-ia don't let me wait— You Cath- o - lic girls— start
 Showed you a sta-tue told you to pray— They built you a tem-ple and

G **C** **F**

much too late— Ah but soon-er or lat - er it
 locked you a - way— Ah but they nev - er told— you the

C **Am** **F**

G bass

comes down to fate— I might as well be the one—
 price that you pay— The things that you might— have done—

1. G **2. G**

— Well they for on - ly the good— die

C **F** **G** **C**

young— that's what I said On - ly the good—





— die young — On-ly the good die young — You might have






heard I run — with a dan-ger-ous crowd — We ain't too pret-ty we
 say there's a hea-ven for those who will wait — Some say it's bet-ter but





ain't too say it proud ain't I'd rath-er might be with the laugh-ing a
 I say it ain't I'd rath-er laugh with the sin-ners than





bit too loud — but that nev-er hurt no-one —
 cry with the saints — The sin-ners are much more fun —

To Coda 





— So come on Vir-gin - ia show me a sign —





Send up a sig - nal I'll throw you a line — that





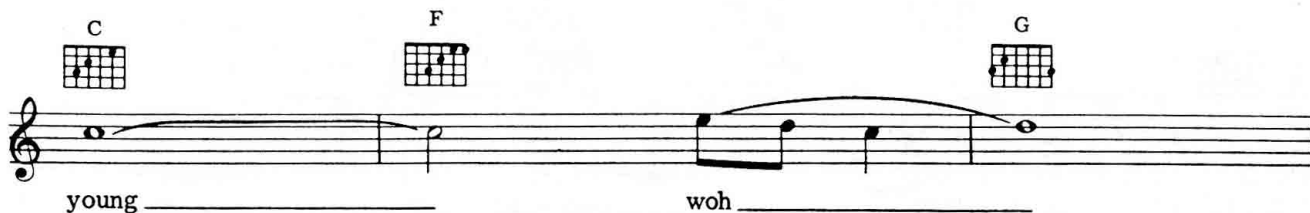
stained glass cur - tain you're hid - ing be - hind —

F G



nev - er lets in the sun ____ Dar-lin' On - ly the good ____ die

C F G



young ____ woh ____

C F



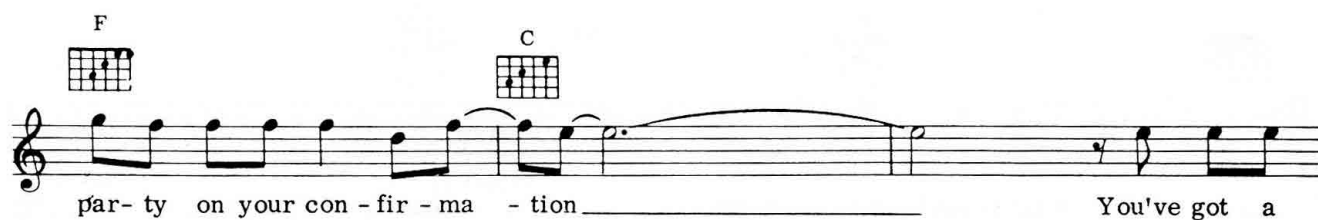
On - ly the good ____ die young ____ On - ly the

G C G



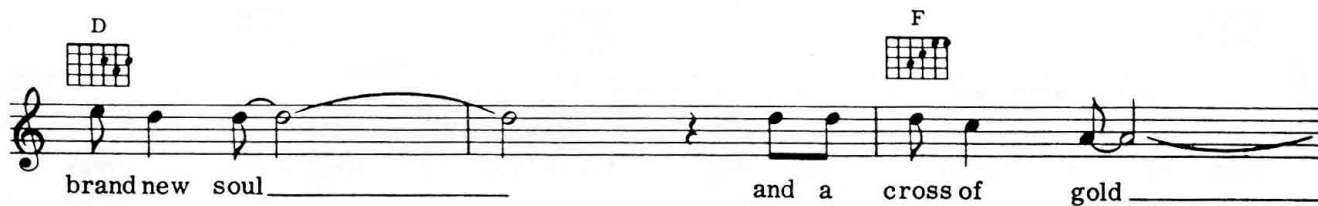
good die young ____ You got a 1) nice white dress and a 2) INSTRUMENTAL-----

F C



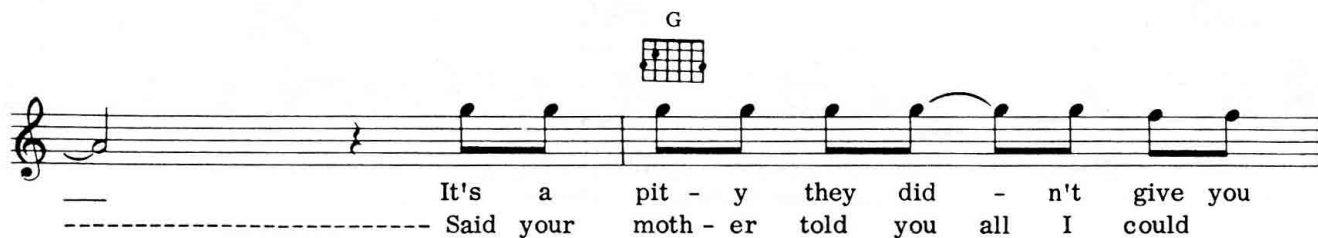
par- ty on your con - fir - ma - tion ____ You've got a

D F



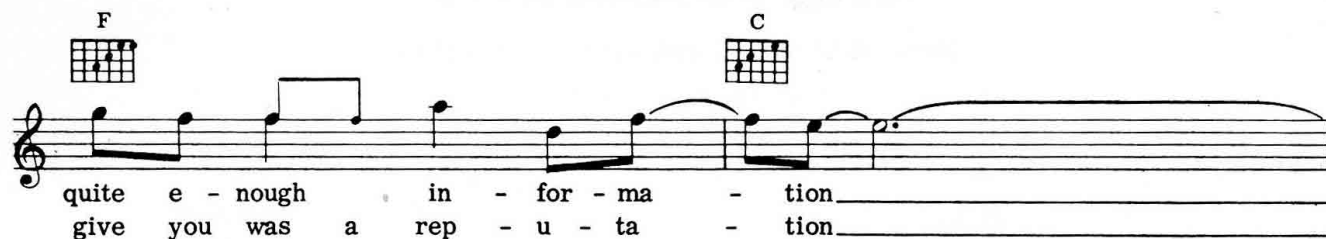
brand new soul ____ and a cross of gold ____

G



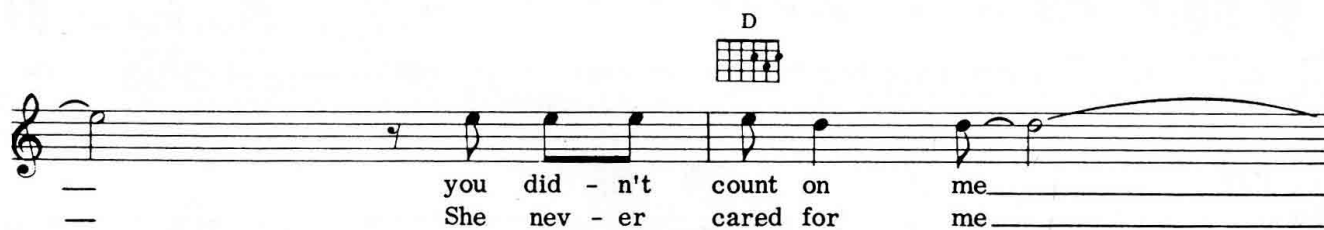
It's a pit - y they did - n't give you Said your moth - er told you all I could

F C



quite e - nough in - for - ma - tion
give you was a rep - u - ta - tion

D



— you did - n't count on me
— She nev - er cared for me

F C Dm C G



— when you were counting on your ro - sa - ry_ oh oh oh And they
— But did she ev - er say a pray'r for me_ (2nd time) Come out

2nd time D. S. S. S. take 2nd ending fade out on Coda

Coda

G



— you know that on - ly the good — die

C F G



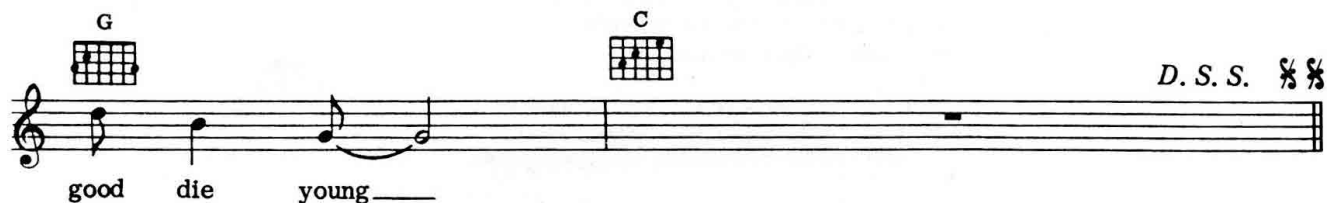
young — that's what I say

C F



On - ly the good — die young — On - ly the

G C



good die young —

D. S. S. S.

Only The Lonely

Words & Music by Roy Orbison & Joe Melson

Moderato

On - ly the lone - ly know the way I feel to - night On - ly the

lone - ly know this feel - ing ain't right There goes my

ba - by There goes my heart They've gone for -

ev - er So far a - part But on - ly the

lone - ly know why I cry

on - ly the lone - ly on - ly the lone - ly

2. Only the lonely know the heartaches I've been through
 Only the lonely know I cry and cry for you
 Maybe tomorrow, a new romance
 No more sorrow, but that's the chance
 You've got to take if you're lonely
 Heartbreak, Only the lonely.

72 Orinoco Flow

Music by Enya
Words by Roma Ryan

Moderately

(Instrumental)

(1.) Let me

sail, — let me sail, — let the O - ri - no - co flow; let me reach, — let me beach — on the

shores of Tri - po - li; let me sail, — let me sail, — let the crash up - on your shore; let me

al Coda ⊕

reach, — let me beach — far be - yond the Yel-low Sea. De de de de de,

de de de de de,

de de de de de,

de de de de de,

B $\flat$ F G

1.

G

de de de de de, Sail a -

F C $\circ$ G F C $\circ$ G

way, sail a - way, sail a - way. Sail a - way, sail a - way, sail a - way. Sail a -

F C $\circ$ G F C $\circ$

way, sail a - way, sail a - way. Sail a - way, sail a - way, sail a -

(2.) From Bis -
(3.) From the

2.

C $\circ$ G

Turn it up, turn it up, turn it up, up, Ad - ieu,

Am Fmaj7 G C $\circ$

ooh, Turn it up, turn it up,

G F D

turn it up, up, Ad - ieu _____ ah. _____

D.S. and back to repeat al Coda

CODA

F C $\circ$ G

lands I've nev - er seen. We can sail, _____ we can sail, _____ with the

The musical score is written on a single staff in G major (one sharp). It consists of four lines of music. Above the staff, guitar chords are indicated with letter names (F, C, G) and fingerings (numbers 1-4 and circles for natural harmonics). The lyrics are written below the staff, with some words split across lines. The final line of music ends with a double bar line and the instruction "Repeat to Fade".

Line 1: F (1 2 3 4), C (1 2 3 4), G (1 2 3 4), F (1 2 3 4), C (1 2 3 4).
 O - ri - no - co flow; we can sail, — we can sail, — sail a - way, sail a - way, sail a -
 We can

Line 2: G (1 2 3 4), F (1 2 3 4), C (1 2 3 4), G (1 2 3 4).
 way. —
 steer, — we can near — with Rob Dick-ins at the wheel, — we can sigh, — say good-bye — Ross and

Line 3: F (1 2 3 4), C (1 2 3 4), G (1 2 3 4), F (1 2 3 4), C (1 2 3 4).
 his de - pen-den-cies. We can sail, — we can sail, — sail a - way, sail a - way, sail a -
 We can

Line 4: G (1 2 3 4), F (1 2 3 4), C (1 2 3 4), G (1 2 3 4). *Repeat to Fade*
 way. —
 sail, — we can sail, — sail a - way, sail a - way, sail a - way. Sail a -

VERSE 2:

From Bissau to Palau in the shade of Avalon
 From Fiji to Tiree and the Isles of Ebony
 From Peru to Cebu, feel the power of Babylon
 From Bali to Cali far beneath the Coral Sea.

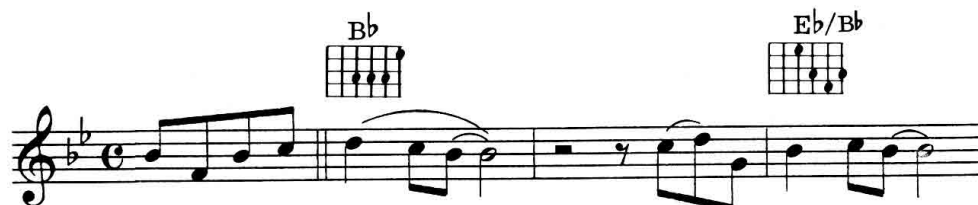
VERSE 3:

From the North to the South, Ebudae unto Khartoum
 From the deep Sea of Clouds to the Island of the Moon
 Carry me on the waves to the lands I've never been
 Carry me on the waves to the lands I've never seen.

The Only Way Is Up

Words & Music by Jackson & Henderson

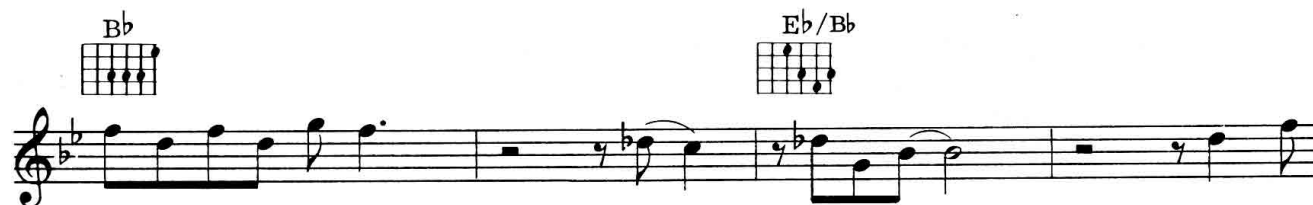
Moderato



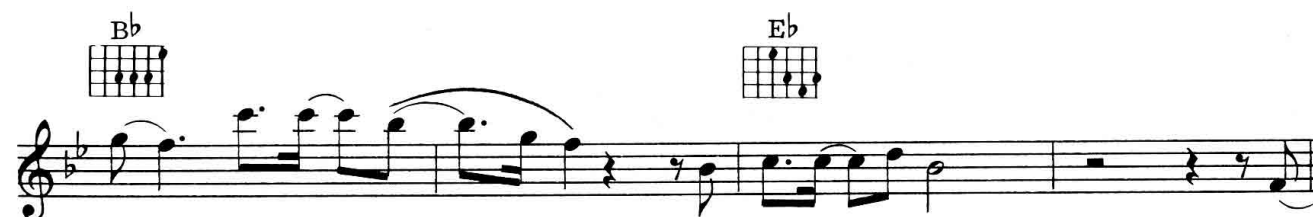
1. We've been bro-ken down _____ to _____ the low - est turn._____



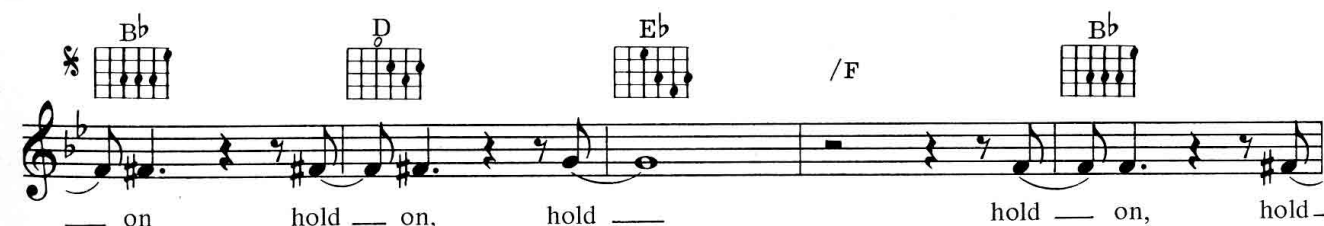
Been_____ on the bot-tom line. _____ Sure ain't_____ no fun, But if



we should be e - vic - ted ha _____ from our homes._____ We'll just



move _____ some-where else _____ and still car - ry on. Hold _____



_____ on hold _____ on, hold _____ hold _____ on, hold _____

CHORUS

— on hold — Yeah, — The on-ly way is up ba -

- by for you and me — now, the on-ly way is up ba -

- by for you and me — now. Hold —

D.S. Chorus to fade

VERSE 2;

Now we may not know ah ah
 Where our next meal is coming from
 But with you by my side
 I'll face what is to come
 Oh boy I wanna thank you
 Yeah for loving me this way
 Things may be a little hard now
 But we'll find a brighter day.

74 On The Inside

Words & Music by Allan Caswell

Medium slow beat

Chord diagrams: No chord, Bm7, E7, Amaj7, F#m7, Bm7, E7, A, D/A, Aadd9, Bm7, E7, Amaj7, F#m7, Bm7, E7.

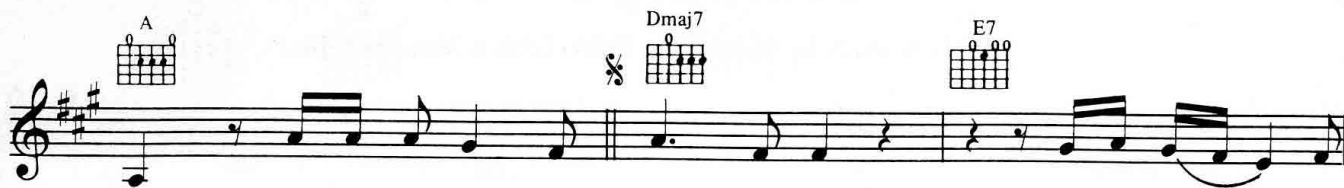
He used to give me ro - ses, _____ I wish he could a-

gain. But that was on the out - side, _____

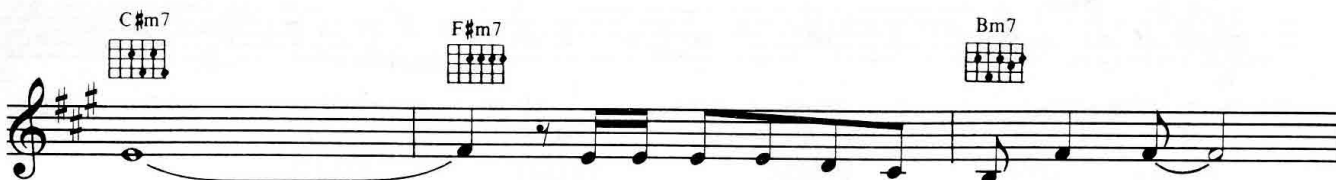
And things were diff-erent then. We built our world to-

geth - er, _____ With a love so clear and strong.
geth - er, _____ shar - ing all the love we'd known.

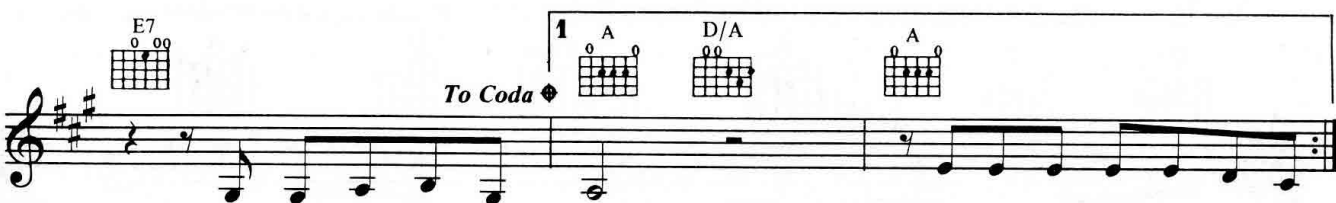
Till I had to face the night - mare, _____ But that was on the out - side, _____
Of wak - ing up a-



wrong? } On The In-side the sun still shines, And the rain _____ falls
lone. } (x) ros - es grow, They don't mind the ston-ey



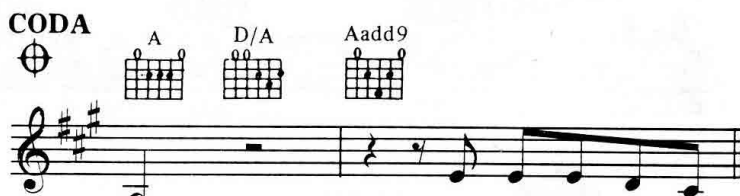
down. _____ But the sun and rain are }
ground. _____ But the ros - es here are } pris - 'ners too, _____



When morn - ing comes a - round. (2) Last night I dreamed we were to-



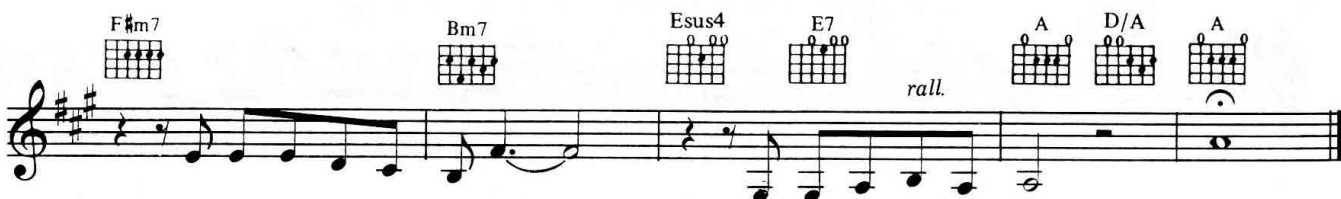
round. On The In-side the



round. He used to give me



ros - es, _____ I wish he could a - gain.



But that was on the out-side, _____ And things were diff'rent then.

75 Ordinary Lives

Words & Music by Barry Gibb, Robin Gibb & Maurice Gibb

Moderato

There'll be one small light all over the world to - night.

The search will go on for the one, it was love with no name and we

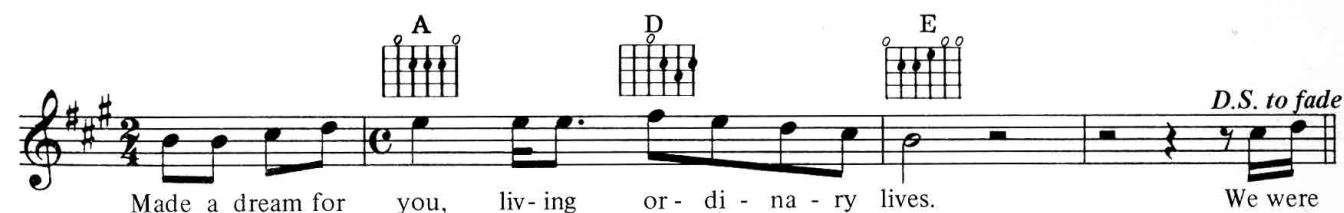
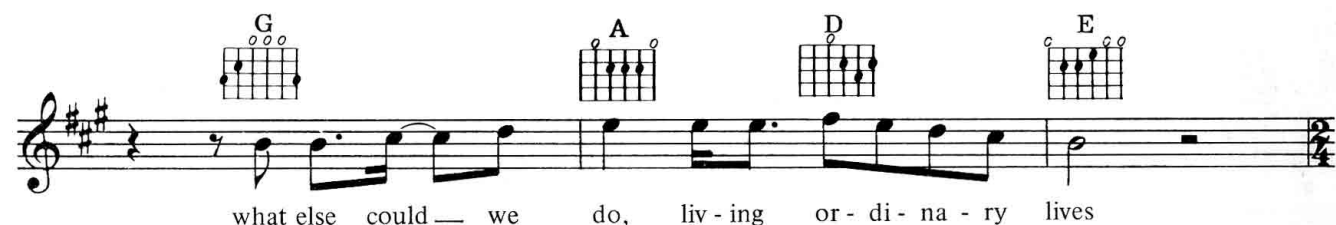
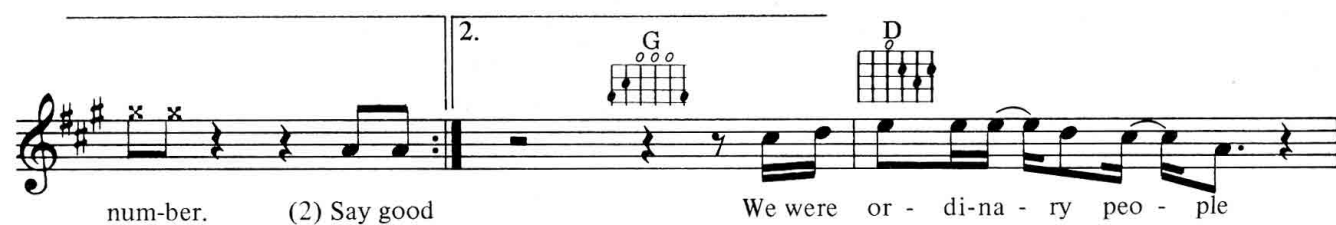
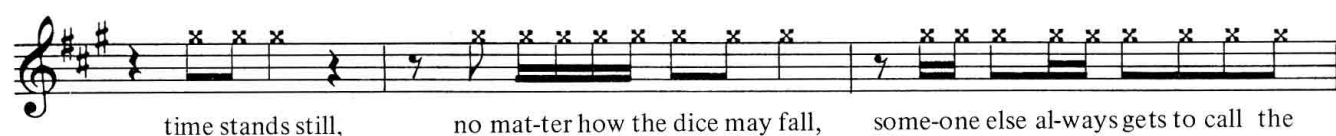
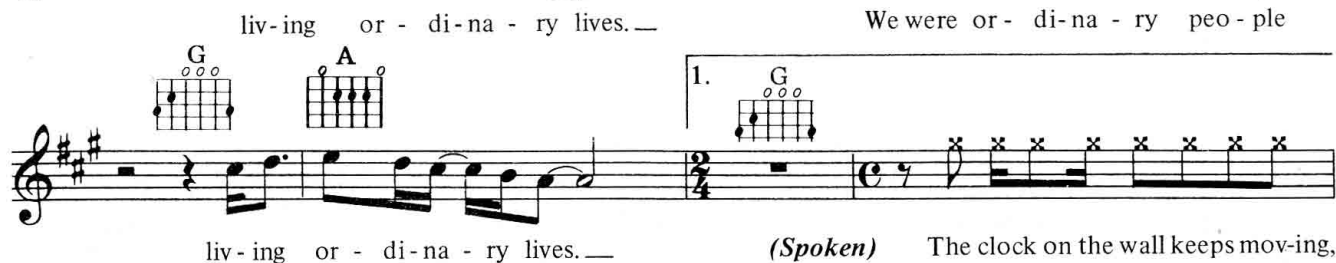
glowed in the sun. There was one small dream in-cre-di-ble highs and lows,

what lit-tle we knew liv-ing or-di-na-ry lives. Made a dream for

you, liv-ing or-di-na-ry lives. *(Spoken)* Or-di-na-ry peo-ple liv-ing

or-di-na-ry lives. Or-di-na-ry peo-ple liv-ing or-di-na-ry lives.

We were lives We were or-di-na-ry peo-ple



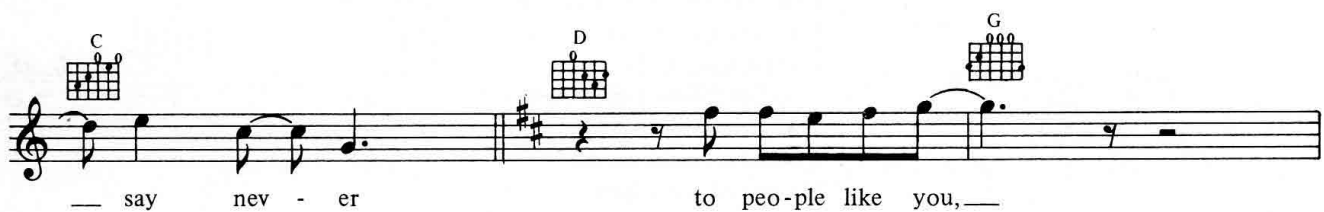
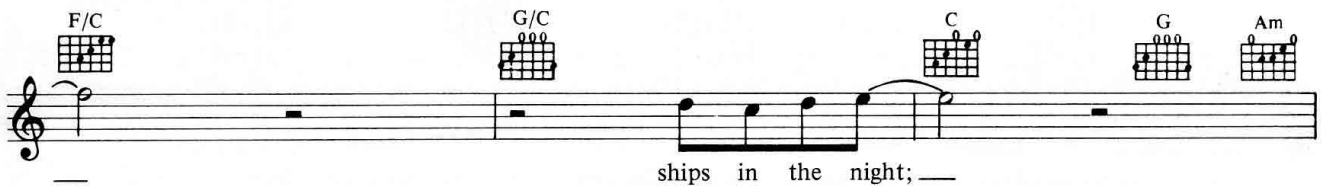
VERSE 2;

Say goodbye cruel world
 No pity no pain tonight
 Whatever the cost all is lost
 If this is love with no name
 Then it's all in the stars
 Whether it's wrong or right
 There's no one to blame no lies
 What else could we do
 Living ordinary lives
 Made a dream for you
 Living ordinary lives.

76 People Like You

Words & Music by Simon May

Moderato



peo - ple we'd like ____ to meet, ____ who

once in a while ____ will smile and tell the

sto - ry of ____ their life ____ to peo - ple like

you peo - ple like me, peo - ple like you.

Mil - lions of lives, ____

____ one of them shines; ____

Em

he was a dot — on the — ho - ri -

A D E

zon, now it's not hard — to find — him. Peo-ple like you, —

A B E

— peo - ple like me — who like — to know, —

C#m F#m B

— where did a friend — go last year? What did she

E C#m F#m

whis - per in — his ear, — if peo-ple like you, peo - ple like

B E F#m7 E7/G# Amaj7 B/A

me, peo - ple like you. Then you per - ceive —

E/G# F#m B B/E E Esus2 E

the sad - ness in her smile, _____

Amaj7 B/A E/G# G6add9

once in a while she'll tell the sto - ry

Bm/A A D G

of peo - ple like you, _____
you.
you.

A D Bm

Peo ple you'd like _____ to meet _____ who live on the street _____
Peo-ple we'd like _____ to meet _____ who once in a while _____
Peo-ple like me _____ who'd like _____ to know _____ where did a friend _____

Em A D

_____ or out - side where the sun has time _____ to shine _____
_____ go will smile and tell the sto - ry of _____ their life _____
_____ last year? What did she whis-per in _____ his ear? _____

Bm Em A

on peo - ple like you, peo - ple like me, peo - ple like
to peo - ple like you, peo - ple like me, peo - ple like
If peo - ple like you, peo - ple like me, peo - ple like

Repeat to Fade

77 Perfect

Words & Music by Mark E. Nevin

Moderato

I don't want half - heart - ed love af -

fairs, I need some - one

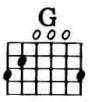
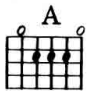
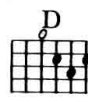
who real - ly cares. Life is too

short to play sil - ly games,

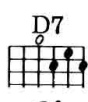
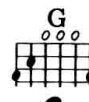
I've pro - mised my - self I won't do that a -

gain. It's got to be

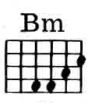
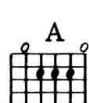
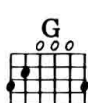
per - fect, it's got to

 be _____ worth it. ____

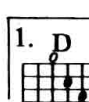




 Too ma - ny peo - ple take sec - ond best, ____ but

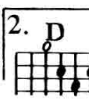




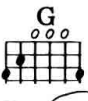
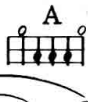
 I won't take an - y - thing less, ____ it's got to be ____ yeah ____



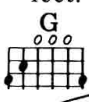
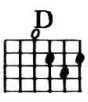


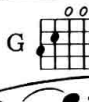
 _____ per - - - - - fect. (2.) Young _____ hearts are



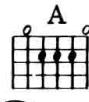
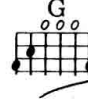
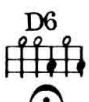



 fect. It's got _____ to be _____ yeah _____



 worth _____ it. It's got _____ to be _____

 _____ per - - - - - fect.

VERSE 2: Young hearts are foolish they make such mistakes
 They're much too eager to give their love away
 Well I have been foolish too many times
 Now I'm determined I'm gonna get it right.

78 The Price Of Love

Words & Music by Don & Phil Everly

Moderato



VERSE



CHORUS

F C

That's the price of love, — the price of love — A debt you pay with

C7 F G7

tears and pain — The price of love, the price of love — It costs you more when

1

you're to blame —

2

2. Kiss one girl – kiss another
Kiss them all but you won't recover
You're dancing slow, you're dancing fast
You're happy now, but that won't last

Rhythm Is Gonna Get You

Words & Music by G.M. Estefan & E. Garcia

Moderato

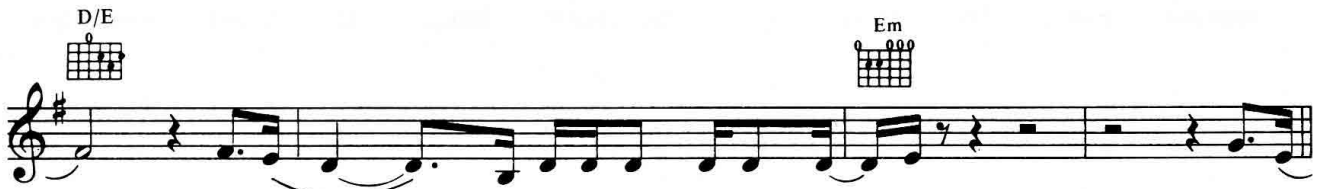
VERSE

Em7 Cadd9/E



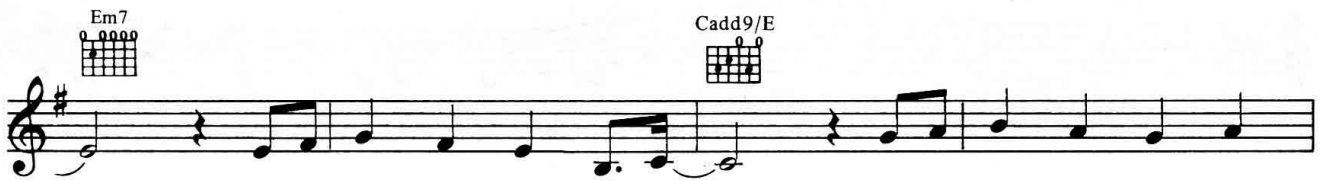
1. At night — when you turn off all the lights, — there's no place that you can hide;
 — you can fight it ev - ery day. — But no mat - ter what you say,

D/E Em



— oh, no — the rhy - thm is gon - na get — you. In bed —
 — you know — it, the rhy - thm is gon - na get — you. No clue —

Em7 Cadd9/E



— throw the cov - ers on your head, — you pre - tend like you were
 — of what hap - pen - ing to you. — But be - fore this night is

D/E Em



dead, — but I know — it, the rhy - thm is gon - na get — you. } The rhy -
 through — ooh ba - by, the rhy - thm is gon - na get — you. }

CHORUS

Em Cadd9



- thm is gon - na get you, — the rhy - thm is gon - na get you, — the rhy - thm is gon - na get you. —

Dadd9 **1.** **To Coda** **Em7**

— The rhy - thm is gon-na get you — to-night!

2. **Em** **D** **Em**

2. No way- — to-night!

N.C.

O-eh - o - eh, (O-eh - o - eh,) o-eh-oo - aah, (o-eh-oo - aah.) O eh-o-eh,

Em7 **Cadd9** **D** **Em7** **D.% al Coda**

eh. — yah yeh goh, — yah yeh goh. — The rhy-

Yah yah goh, —

CODA **Em7**

— The rhy - thm is gon - na get you, — the rhy - thm is gon- na get — you. The rhy-

Em **Cadd9**

- thm is gon - na get you, — the rhy - thm is gon-na get you, — the rhy - thm is gon - na get you. —

Dadd9 **Em** **D** **Em**

— The rhy - thm is gon- na get you — to-night!

Right Back Where We Started From

Words & Music by Vince Edwards & Pierre Tubbs

Bright

Chord diagrams: C, Bb, C

(Instrumental)

Chord diagrams: Bb, C

Oh_ and it's all right and it's

Chord diagram: Bb

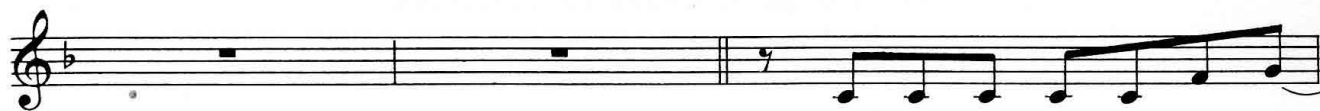
co - min' on_ we got - ta get right back to where we start - ed from _

Chord diagrams: C, Bb

Love is good_ Love_ can be strong_ we got - ta get right back to where we

Chord diagram: F

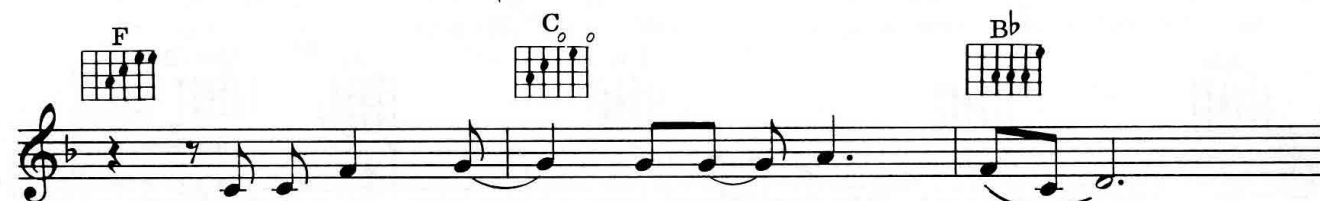
start - ed from_ Ah_



1. Do you re - mem - ber that day —
2. A love like ours —



— that sun - ny day — when you first came — my way. —
— A love like ours — can ne - ver fade — a - way. —



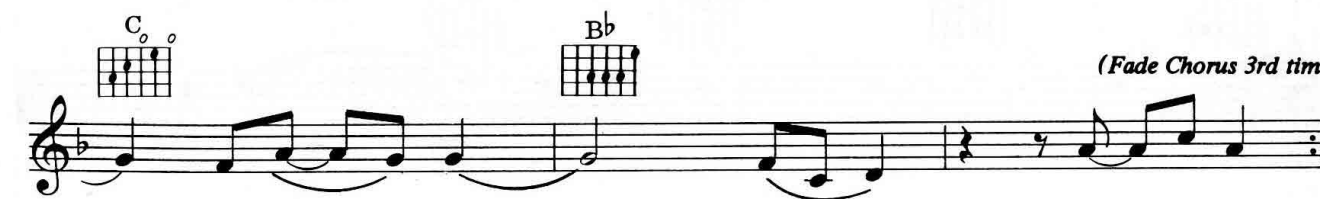
I said no - one — could take — your place —
you know it's on - ly just — be - gun —



And if you get hurt — if you get hurt —
you give me your love — give me your love —



— By the lit - tle things — I say — I can put that smile —
— I just can't stay — a - way — I know you are —



(Fade Chorus 3rd time)

— back on — your — face. — oh — and it's
— the on - ly — one. —

81 Salva Me

Words & Music by Duncan Browne

$\text{♩} = 69$

Sal - va me, fons pi - e - ta - tis. Sal - va me, sal - va me. Rex tre - men - dae maj - es - ta - tis rex tre - men - dae ma jes - ta - tis. Qui sal - van - dos sal - vas gra - tis. Sal - va me.

Solitude Standing

Words & Music by Suzanne Vega, Michael Visceglia,
Anton Sanko, Marc Shulman & Stephen Ferrara

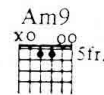
Moderately bright



1. Sol - i - tude stands by the win - dow. She turns her head as I
2. 4. Sol - i - tude stands in the door - way. I'm struck once a - gain by her
3. turn to the crowd as they're watch - ing. They're sit - ting all to - geth - er in the



walk in the room. I can see by her eyes she's been wait - ing,
black sil - hou - ette, by her long, cool stare and her si - lence. I
dark, in the warm. I want - ed to be in there a - mong them. I



stand - ing in the slant of the late af - ter - noon, and she
sud - den - ly re - mem - ber each time we've met, and she } turns to me with her
see how their eyes are gath - ered in - to one. Then she }

B(no3rd)/A



hand ex - tend - ed. Her palm is split with a flow - er with a flame.

Amsus2

4th time to Coda II

Am9 5fr.

(Instrumental)

B(no3rd)/A

Am9 5fr.

B(no3rd)/A

Amsus2

And she says, "I've come to set a

Amsus2/G

Am(no3rd)/F

Amsus2

twist - ed thing

straight."

And she says, "I've come to light - en

Amsus2/G

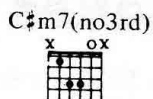
Am(no3rd)/F

C#m7(no3rd)

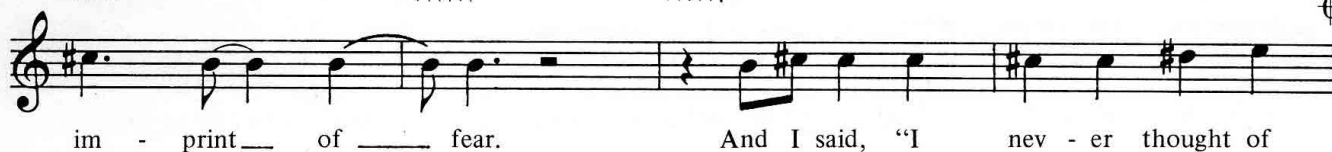
this dark

heart." —

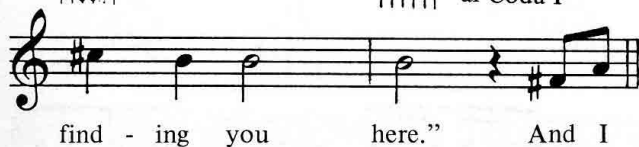
And she takes my wrist I feel her



2nd time to Coda I



D.C.(no repeat)
al Coda I



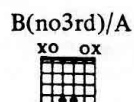
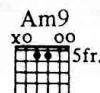
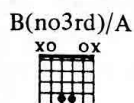
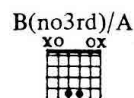
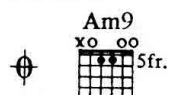
CODA I



D.C.al Coda II



CODA II



Repeat & fade



She Makes My Day

Words & Music by Robert Palmer

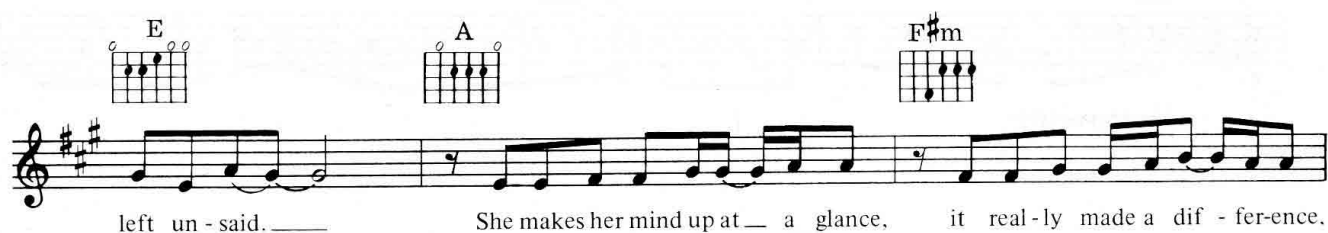
Moderato

Chord diagrams: A, F#m, D



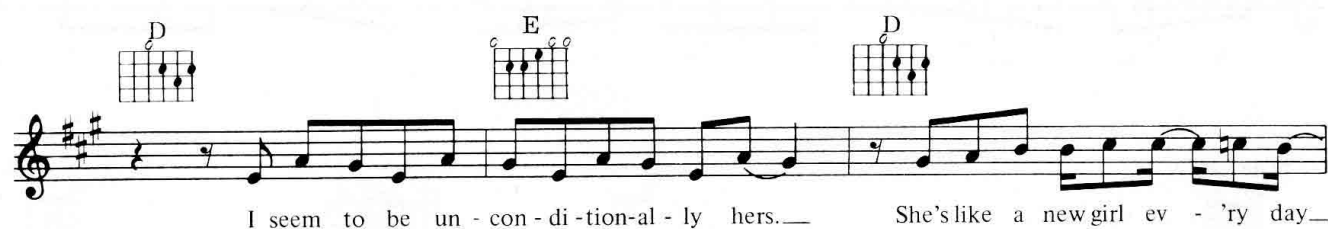
(1. 3.) I feel so luck-y lov - ing her, tell me what else is mag - ic for? ___ She thinks it's bet-ter

Chord diagrams: E, A, F#m



left un - said. ___ She makes her mind up at ___ a glance, it real - ly made a dif - fer-ence.

Chord diagrams: D, E, D



I seem to be un - con - di - tion-al - ly hers. ___ She's like a new girl ev - 'ry day ___

Chord diagrams: Dm, G7, F7, E7



___ and all the rest don't both-er me, ___ I'm far too bu - sy lov - ing her. ___ I'll

A B7 D/F# D E

Nev- er be lone-ly now__ I know_ her, _'cause she fills my heart with joy, _ she makes __ my day, _

A B7 D/F#

she just has to smile to blow my cares a - way, _ she just has to touch my hand to

E A F#m

make me stay. __ She's all good lov-ing at once, _ she's all good lov-ing at once, _ she's

D/F#

1. 2. E 3. E D.S. Repeat to Fade

all good lov-ing at once, _ she's all good lov-ing at once. __ all good lov-ing at once. _ She's

VERSE 2:

Our love was unintentional
 She says we're not responsible
 She thinks with her chin up.
 She always makes uncommon sense
 She always knows what to say
 She always takes me unawares
 In less time than it takes to fall
 I'm here and there you are
 We never fought it anyway.

84

Sloop John B

Words & Music by Brian Wilson

Moderato

G

We come out in the Sloop John B My grand - fa - ther and
first mate he got drunk He broke in the Cap-tain's
poor cook he got the fits He threw a - way all my

D

me A - round Nas - sau town we do roam
trunk The constable had to come and take him a - way
grits Then he took and he ate up all of my corn

G C

Drink - ing all night Got in - to a fight
Sheriff John Stone Why don't you leave me a-lone
Let me go home Why don't they let me go home

Am7 G D7

Well I feel so broke up I wan - na go
Well I feel so broke up I wan - na go
This is the worst trip I've ev - er been

G G

home home on So hoist up the John B sail

See how the main sail set Call for the Cap-tain a - shore Let me go

D G

home Let me go home I wan - na go

C Am7 G D7

home oh yeah Well I feel so broke up I wan - na go

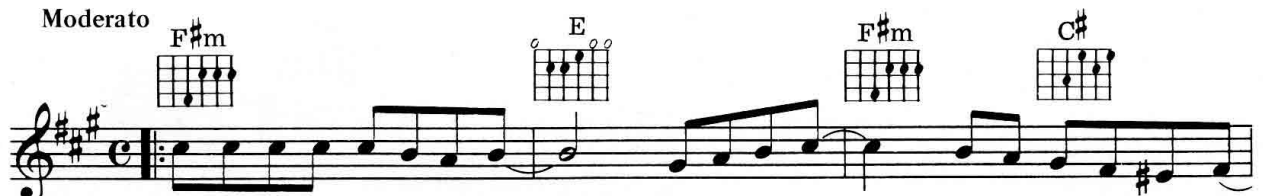
1 & 2 3 G G

home. So home.

Something's Gotten Hold Of My Heart

Words & Music by Roger Cook & Roger Greenaway

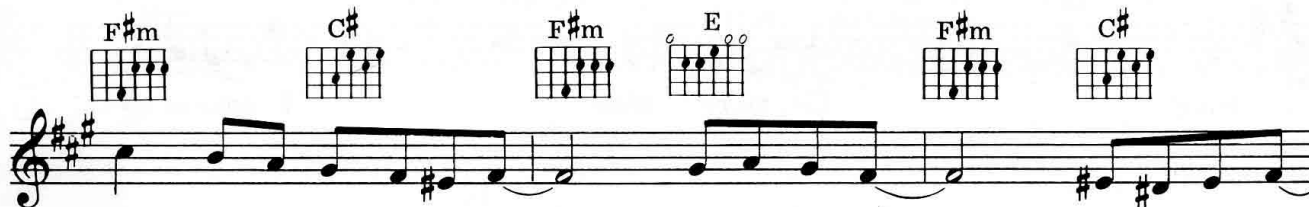
Moderato



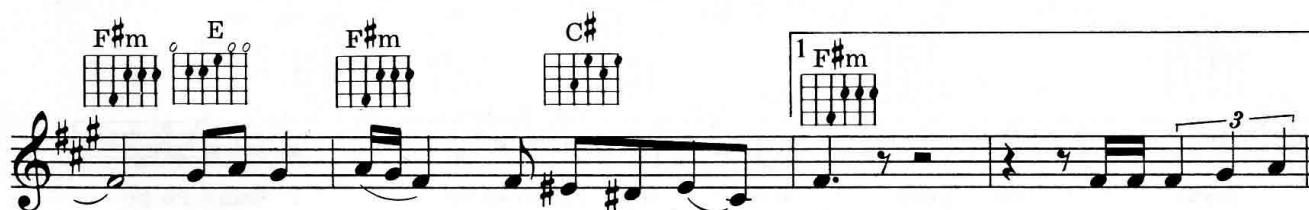
(1.4.) Some-thing's got-ten hold of my heart — keep-ing my soul — and my sen-ses a - part..
(2.3.) Some-thing's got-ten hold of my hand — dragg-ing my soul — to a beau-ti- ful land..



— (1.3.) Some-thing's got - ten in - to my life — cut - ting it's
— (2.4.) Yeah — Some-thing's has in - va - ded my night — paint - ing my



way through my dreams like a knife. — Turn-ing me up, — turn - ing me down,
sleep with a col- our so bright. — Chang - ing the grey, — chang - ing the blue,



— mak-ing me smile, — and mak - ing me — frown. In a world that was
— scar - let for me — and scar - let for —



small, — I once lived in a time — that was peace with no

trou- ble at all. — But then you came my But then you, you,

you, you came my way, — and a feel-ing un-known — shook my heart, made me

want you to stay — all of my nights — and all of my days. —

— Yeah, — I'm gon-na tell you now you. — (Instrumental)

I've

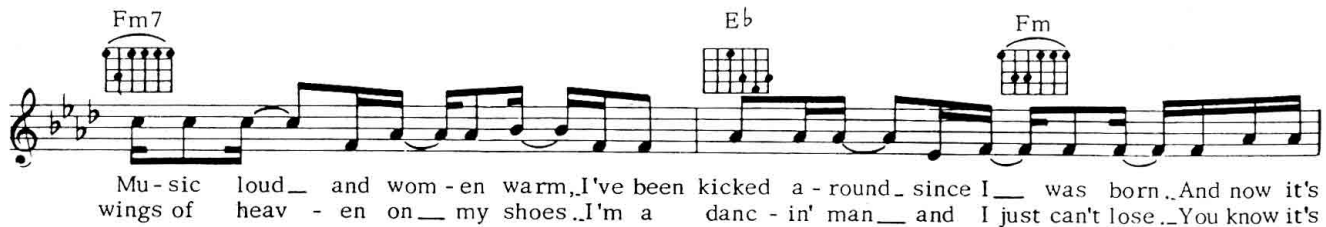
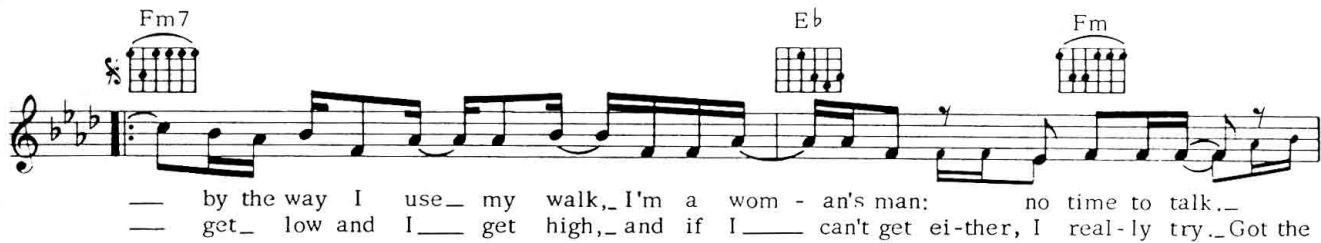
G#7



86 Stayin' Alive

Words & Music by Barry Gibb, Robin Gibb & Maurice Gibb

Medium Rock beat



Fm7



Bb7

Life go - in' no - where. _ Some - bod - y help_ me, yeah. _

Fm7

Stay-in' a - live. _ Well, you can tell _

*D. S. $\frac{3}{4}$ (lyric 1)
al Coda*

Coda

Life go - in' no - where. _

Repeat and fade

Bb7

Life go - in' no - where. _

Some - bod - y help me. _ Some - bod - y help_ me, yeah. _

Fm7

Life go - in' no - where. _

Bb7

Life go - in' no - where. _

Fm7

Some - bod - y help_ me, yeah. _ I'm stay-in' a-live. _

87 Stop!

Words & Music by Samantha Brown,
Gregg Sutton & Bruce Brody

Moderato

Em Bm Em Bm F#m Bm No chord

(Instrumental)

All that I have _ is all that you've

Em Bm Em Bm A

giv-en me, _ did you nev-er wor - ry _ that I'd come to de-pend on _ you. _

Bm F#m A (Instrumental) Em Bm F#m

I gave you all _ the love I had in _ me, _ and now I find you've lied _

Bm

1. and I can't be-lieve it's true. (2) Wrapped in her arms I see you a- Oh _ you'd bet - ter

2,3. vocal each time

G F#m Bm E7 G F#m

stop be - fore _ you tear me all a - part, _ you'd bet-ter stop be-fore _ you

Bm E7 G A

al Coda

3° to*

go and break my heart. _ Ooh _ you'd bet-ter

stop. (3) Time af-ter time — I've tried to stop if you love_ me, nows the (You will re -

time_ to_ be_ sor- ry. mem- ber that day for I_ won't be - lieve that you'd walk out on

me. — (Instrumental) D.S. (Instrumental) al Coda

CODA

heart. — Ooh — you'd bet-ter stop, ba-by stop.

Ad lib to Fade

VERSE 2;

Wrapped in her arms I see you across the street
And I can't help but wonder if she knows what's going on
You talk of love but you don't know how it feels
When you realise that you're not only one.

VERSE 3;

Time after time I've tried to walk away
But it's not that easy when your soul is torn in two
So I just resign myself to it every day
Now all I can do is leave it up to you.

88 Tender Hands

Words & Music by Chris de Burgh

Moderato

Chord diagrams: B $\flat$ sus4, B $\flat$, Gm(add4), Gm, Cm, B $\flat$ sus4, B $\flat$, Gm7, Cm7, Gm7, Cm7, Gm7, Cm7.

Oh how at the jour-ney's end, I lie in the heat of the
 Touch me with your vel - vet mouth, I will give all the love that I

night, feel - ing the heart - ache, won - der - ing
 have, un - der the moon - light, reach - ing your

why. I want a friend, I want a
 heart. Where are you now, where are you

friend to lay down be - side me. I want a
 now, come out of the shad - ows. Where are you

friend, I want her now. _____ Some-one who knows what I mean when I
 now, where are you now. _____ You know that I can - not al - ways be

say _____ that I need (1.2.) Ten - der hands _____ to hold _____
 strong, _____ and I need (%) Ten - der hands.

_____ me, I _____ need ten - der hands _____ to - night. _____ Will you lay _____
 Give _____ me ten - der hands. Will you lay _____

_____ them on _____ my should - ers, will you lay them on _____ my eyes. _____
 _____ them on _____ my should - ers.

_____ And I need ten - der hands _____ to take _____ me all _____ the way _____
 Give me ten - der hands _____ to take _____ me all _____ the way _____

_____ to pa - ra - dise. And then when it's ov -
 _____ to pa - ra - dise. And then when it's ov -

- er, I _____ need ten - der hands _____ to hold _____ me through the
 - er, I _____ have ten - der hands _____ to hold _____ you through the

to Coda ⊕

B $\flat$ sus4 B $\flat$

1. 2.

night.
night.

I am

D $\flat$ E $\flat$

3

on - ly a voice in a ci - ty of noise. Can you hear me this time? _____

D $\flat$ E $\flat$

3 3

I see the storm _____ grow, there's a light in the des - ert to -

B $\flat$ sus4 B $\flat$ Fsus4

D. % al Coda

- night. And I need

$\oplus$ CODA Gm7

night.

E $\flat$ Fsus4

Dar - ling my ten - der hands _____ will hold you through the _____

B $\flat$ sus4 B $\flat$ Gm

night. I want those

B $\flat$ sus4 B $\flat$ Gm

To Fade

ten - der hands, I want those

To Have And To Hold

Words & Music by John Worth

Moderato

Dadd9



Some - day there's got to be — a heart that beats for me. — I can
watch - ing this love grow, — I'll take my time, al - though — it's high

Bm9



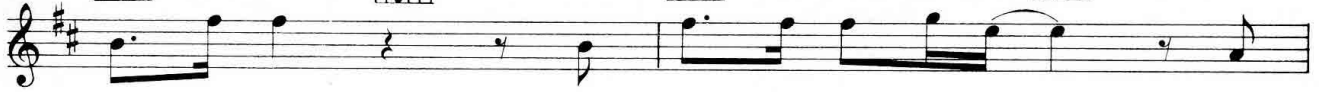
Bm7



Em7



Em6



hear it now.
time to live.

Too long to be a - lone, — when
Dis - cov - 'ring on the way — that the

Em7



A9



D



Gmaj7



Aadd9



some - one of my own seems a dream some - how. }
price I had to pay I was glad to give. }

To have, — to hold — to

F#m7



Bm7



Em7



A9



D



know that I'll be told that some - one in my life be - longs to me, to

Gmaj7



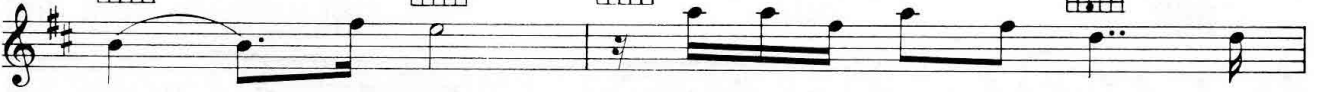
Aadd9



F#m7



Bm7



laugh, — to cry, and know the rea - son why is

1

Em7



poco rall.

Dadd9



a tempo



some - one born of love to have and to hold.

(2.) And

2

Em7



A



D



D.S. to Fade



some - one born of love to have and to hold.

To

90 This Must Be Love

Words & Music by Phil Collins

$\text{♩} = 100$ ($\text{♩} = \text{♩}^3$)

Chords: Dm, Am 7, Gm 7, Am 7, Dm, Am 7, Gm 7

It must be love I'm feel - ing, this must be love

Chords: Am 7, Dm, Am 7, Gm 7, Am 7

oh, this must be love I'm feel - ing,

Chords: Dm, Am 7, Gm 7, F

this must be love. Well I wait in ev -
Hap - pi - ness is some-thing
Words can on - ly say

Chords: G/F, Bb, F, C/E, Dm 7

I 'ry day oh just in case you de - cide to call
I nev - er thought I'd feel a - gain but now I know oh
so much it's hard to ex - press oh

Chords: G, Gm 7

and I can hard - ly wait 'cause I nev - er thought time could
it's you that I've been look - ing for and day by day
the things you do to me oh you're ev - ry - thing I could ever

To Coda

1 Am7 A/C# 2 A7 Gm7

pass so slow - ly. — more and more. — Well I know that you think —

Fmaj7 Gm7 Fmaj7

— you've heard it be - fore, — don't tell me I know —

Gm7 Am7 Esus4 3

But this feel - ing in - side — my heart, well you know I'm nev - er — let - ting — go, —

A Asus4 D. C. al Coda CODA Am7 A/C# Dm Am7 Gm7

— 'cause I think that dream you would be and — this must — be — love —

Am7 Dm Am7 Gm7 Am7

— I'm feel - ing, this must — be — love — oh,

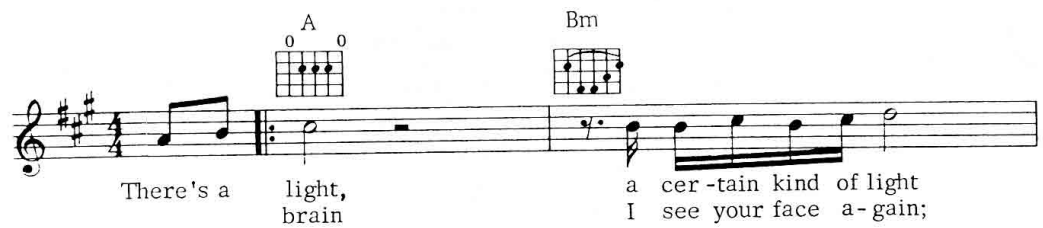
Dm Am7 Gm7 Am7 Dm Am7 Gm7 Am7 To Fade

this must — be — love — I'm feeling, this must — be — love, — oh

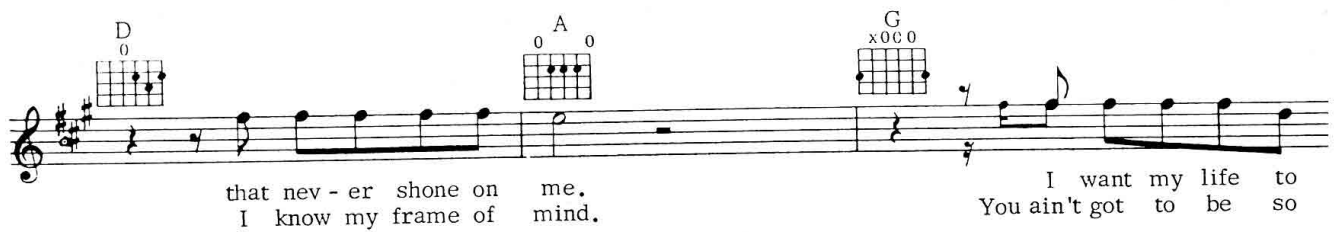
91 To Love Somebody

Words & Music by Barry Gibb & Robin Gibb

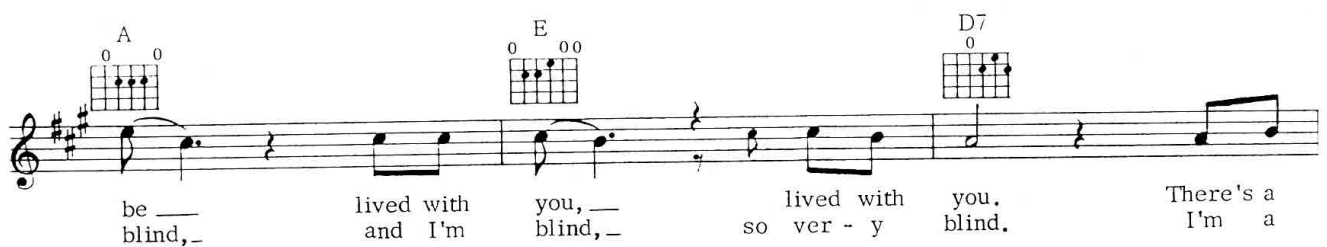
Moderato



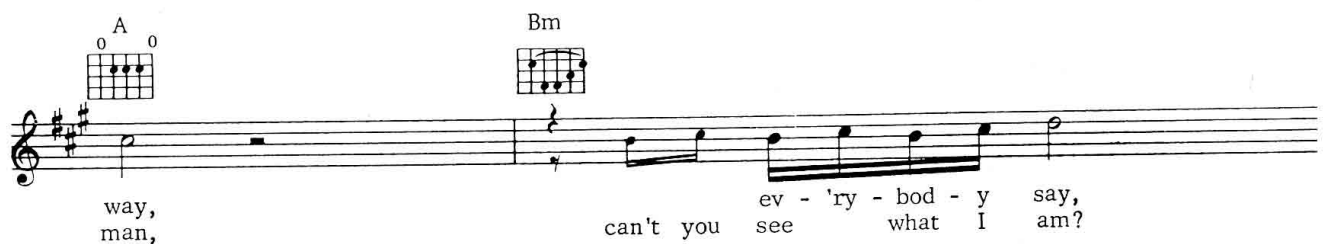
There's a light, brain a cer-tain kind of light
I see your face a-gain;



that nev-er shone on me.
I know my frame of mind.
I want my life to
You ain't got to be so



be — lived with you, — lived with you. There's a
blind, — and I'm blind, — so ver-y blind. I'm a



way,
man,
can't you ev - 'ry - bod - y say,
see what I am?

to do each and ev - 'ry lit - tle thing. —
 I live and I breathe for you. —

But what does it bring if I ain't got you, — ain't got?
 But what good does it do if I ain't got you, — ain't got?

You don't know — what it's like, — ba - by,

you don't know — what it's like — to love some -

bod - y, to love some - bod - y the way — I

1.
 2.

love you. In my love you. *D. S. rit and fade*

92 Tragedy

Words & Music by Barry Gibb, Robin Gibb & Maurice Gibb

Moderately

Chord diagrams: Cm, Fm7, Cm

(Instrumental)

Chord diagrams: Gm/D, Ab/Eb, Bb/F, Eb/G, /Ab

Chord diagrams: /Bb, Eb

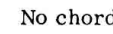
Here I lie — in the lost and lone - ly part of town.
Night and day — there's a burn - ing down in - side of me.

Held in time — in a world of tears I slow - ly drown.
Burn - ing love — with a yearn - ing that won't let me be.

Chord diagrams: F, G

Go - in' home I just can't make it all a - lone, } I real - ly should be
Down I go and I just can't take it all a - lone. }





hold - ing you, hold - ing you, Lov - ing you, lov - ing you. _____




_____ Tra-ge - dy, _____ When the feel - ing's gone and you can't go on, It's _____





tra-ge - dy, _____ When the morn-ing cries and you don't know why, It's hard to bear _____ With _____






no - one to love you, You're go - in' no - where. Tra-ge - dy, _____ when you _____





lose con - trol and you got no soul, It's tra-ge - dy, _____ When the morn-ing cries and you don't know why, It's _____






hard to bear, _____ With no - one be - side you, You're go - in' no - where. *al Coda* $\oplus$ *D. C. al Coda*

CODA $\oplus$





(Instrumental)

Chords: Cm, G7, Cm, Fm7, G

Chords: Ab, Cm

Tra-ge - dy, — When the

Chords: Gm, Cm, Gm

feel - ing's gone and you can't go on, It's tra - ge - dy, — When the morn - ing cries and you don't know why, It's

Chords: Bbsus4, Cm

hard to bear, — With no - one to love you, You're go - in' no - where.

Chords: Ab, G, Cm, Gm

Tra-ge - dy, — when you lose con - trol and you got no soul, It's

Chords: Cm, Gm, Bbsus4

tra-ge - dy, — When the morn - ing cries and your heart just dies, It's hard to bear, — With

Chords: Cm, Ab, G

no - one be - side you, You're go - in' no - where.

Repeat and fade
Oh!

We All Stand Together

Words & Music by Paul McCartney

Moderato

(Instrumental)

1.3. Win or lose, Sink Fight or swim,
2. Play the game, Fight the fight,

One thing is cer - tain we'll nev - er give in.
But what's the point on a beau - ti - ful night.








1. Side by side, Hand in hand, } We
 2.3. Arm in arm, Hand in hand, }









All Stand _____ To - geth - er. ____

al Coda ⊕

1








(Instrumental)







Ba ba ba ba ba ba.

2
 No chord



Ba ba ba ba ba ba ba.






La _____





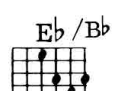


Keep - ing us warm in the night. La la la

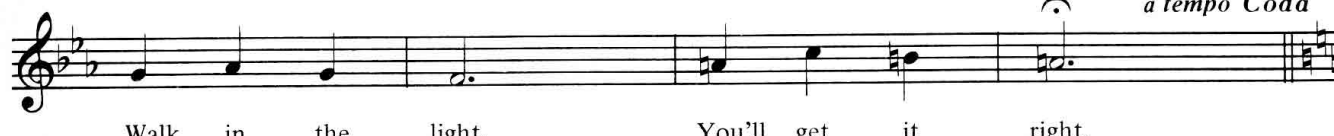





la. _____







Walk in the light, You'll get it right.

*D. S. al
a tempo Coda*

CODA






geth - er, — We All Stand — To-








geth - er. — (Instrumental)

94 True Blue

Words & Music by Madonna Ciccone & Steve Bray

Moderate 50's Rock (♩ = 3♩)

B

G#m 4fr.

E

B

G#m 4fr.

I've _____ had oth - er guys; I've _____
I've _____ heard all the lines; I've _____

E

_____ looked in - to _____ their eyes. But _____ I nev - er knew love _____ be - fore
_____ cried oh, so man - y times. Those _____ tear - drops, _____ they won't fall _____ a - gain.

F#7

B

'til you walked through my door. I've _____
I'm so ex - cit - ed 'cause you're my best friend. So _____

G#m 4fr.

_____ had oth - er lips; I've _____
if you should ev - er doubt; won - der what _____

E



— sailed a thou - sand ships, But — no mat -
— love is all a - bout, Just — think back —

F#7



— ter where I — go, you're the one for me, ba - by,
— and re - mem - ber, dear, those words whis - pered

B



this I know... 'Cause it's } true love; — you're the one I'm
in your ear... I said }

G#m



4fr.

— dream-ing of. — Your heart fits me like a glove. —

E



1. F#7



— And I'm gon - na be true blue, ba - by. I love you. —

2. F#7



true blue, ba - by. I love you. — 'Cause it's

B



— true love; — you're the one I'm — dream-ing of. —

G#m



4fr.

Counter-melody

This time I know it's true love; you're the one I'm

E



0 E 00

Your heart fits me like a glove. And I'm gon-na be

dream - ing of. Heart fits me like a glove.

F#7



Emaj7



true blue, ba-by. I love you. No, no more

F



Emaj7



sad - ness, I kiss it good - bye. The sun is burst -

F#



G#m



4fr.

ing right out of the sky. I searched the whole -

E



0 E 00

F#



— world for some - one like you. Don't you know, don't you know that it's

B



G#m



4fr.

true, love. — Oh ba-by, true love, — oh ba-by. Oh love, — oh ba-by,

E



0 E 00

B



true love. It's true. So — if you should ev - er doubt;

G#m 4fr. E 0 00

won - der what_ love is all a - bout. Just think_ back and_

F#7

_ re - mem - ber, dear, those words whis-pered in your ear._ I said,

B G#m 4fr.

True love,_____ you're the one I'm_ dream-ing of._____ Your heart fits me

Counter-melody

This love I know it's true love; you're the one I'm dream-ing of._____

E 0 00 F#7

like a glove._____ And I'm gon - na be true blue, ba - by. I love you._

Heart fits just like a glove._____

Repeat and fade

B G#m 4fr. E 0 00

True love,_ oh ba - by. True love,_ oh ba - by, Oh love,_ oh ba - by, true love. It's

Turn Out The Lamplight

Words & Music by Rod Temperton

Very Slowly ♩ = 76

espr.

Ab m7/D♭

Gbmaj7

Chords: Cbmaj7, Fbmaj7, Fm7, Fm7/B♭, Cm7, Fm9, Gm7/C, Fm9, B♭7 13 -9, Ebmaj7, Abm9, Gm7/C

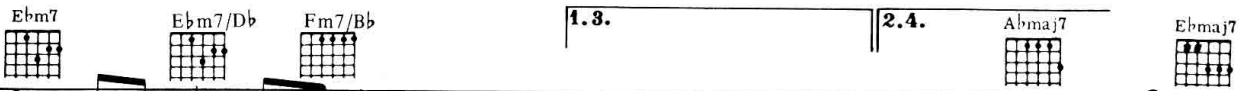
Lyrics:

1. Com - ing home is al - ways joy to me; ain't a place that
 2. 'Cause you're the love that's al - ways hard to find; ev - 'ry dream that's
 3,4. (see additional lyrics)

Chords: D♭9, Gbmaj7, Gb/F

Lyrics:

I would rath - er be; I need to see the heav -
 ev - er crossed my mind; on - ly you can make



 1. 3. 2. 4.

 - en in your eyes. so turn out the lamp-

 the day end right;

Chorus:



 - light; sit by my side; love me to - night.



 Turnout the lamp - light; let's dream for a while;



 just you and I; and we'll let the world go spin - ning by.



 1. Fm9 Bb7 13 D.S. 2. Fm9

 (Bkgr.) Turn out the lamp - light.



 Repeat ad lib and fade

 (lead vocal ad lib) Turn out the lamp - light.

Verse 3:

On a day when problems get me down,
It's nice to think about the love we found;
All I need is you, and I'll get by.

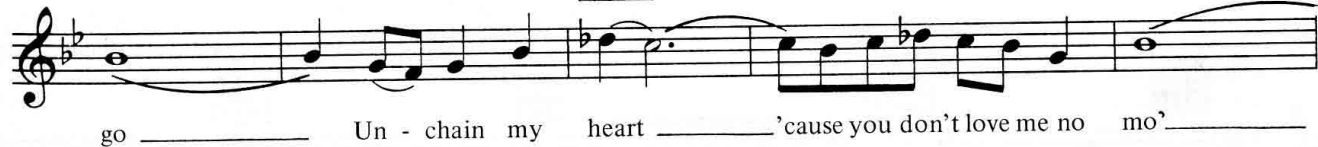
Verse 4:

And though the years may make me old and gray,
Darling, you still take my breath away;
'Cause time can't change the warmth inside your smile;
So turn out the lamplight ... (To Chorus:)

Unchain My Heart

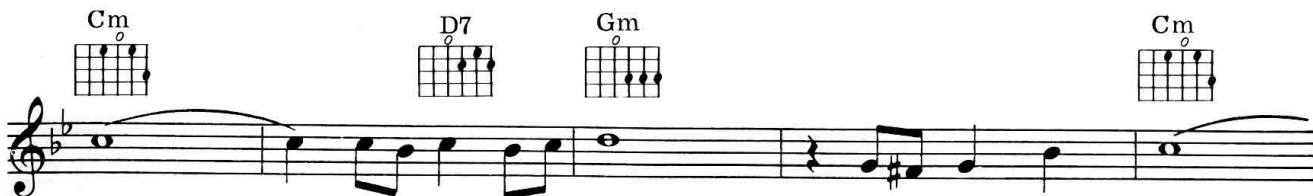
Words & Music by Freddy James & Bobby Sharp

Moderato with a beat

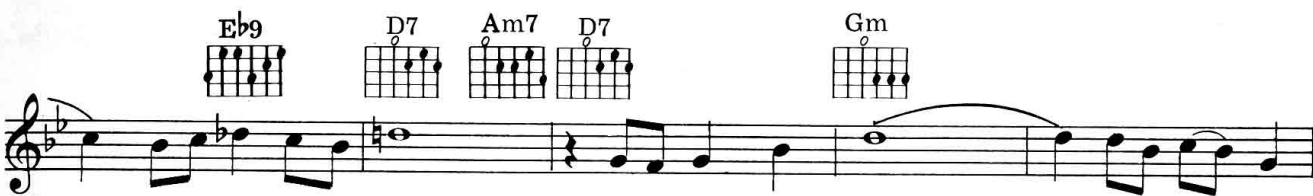




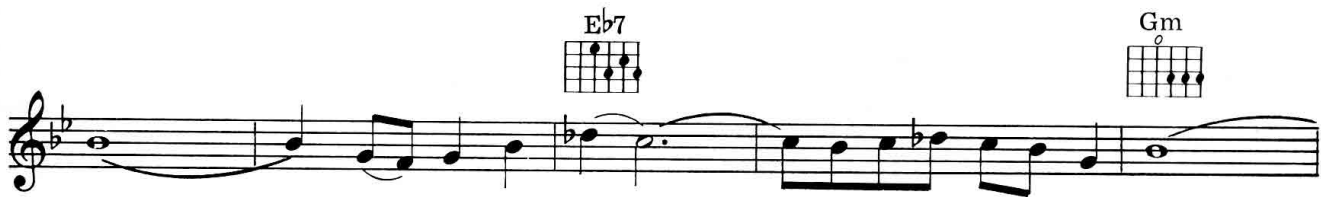
not at home__ So Un-chain my heart Oh please, please set me free I'm un-der your



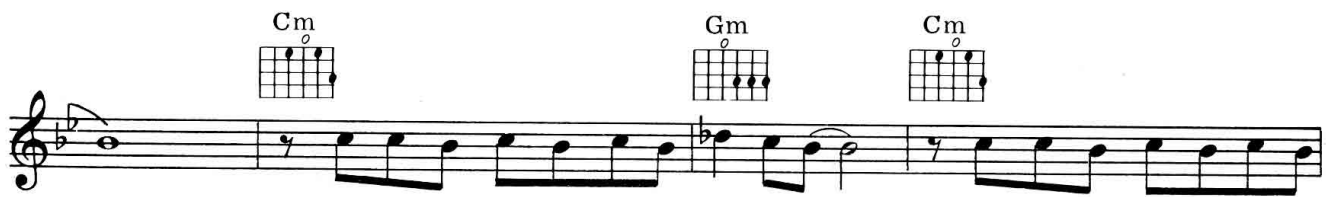
spell _____ Like a man in a trance But I know darn well _____



_____ that I don't stand a chance So Un-chain my heart _____ Let me go _____ my



way _____ Un-chain my heart _____ be-fore you drive me in-sane _____



_____ Why lead me thro' a life of mi-se-ry _____ When you don't care a bag of



beans for me _____ Un-chain my heart Oh, please, please set me free. _____



_____ Un-chain my free. _____

Walk In Love

Words & Music by David Batteau & John Klemmer

Steady beat

Dmaj7

Gmaj7

D13



1. Walk in love _____ a sand - y beach_
 2. Talk - - ing hands _____ we walk in sil -
 3. Laugh to laugh _____ we take our clothes_

A11

Dmaj7

Gmaj7



_____ we're bare - foot we walk in love. _____
 _____ ence but _____ we have talk - - ing hands _____
 _____ off moon - lit to love to love. _____

D13

A11

F#sus4



A time and place _____ so sa - cred _____ on - ly lov - ers see_
 They speak our feel - - ings like _____ our _____ words could nev - er do_
 We spread the blan - - kets, lie _____ down _____ ris - ing with the waves_

C7⁻⁵

Bm7

E13



_____ the mag - ic _____ we can _____ be _____
 _____ My love _____ I _____ shine for _____ you _____
 _____ and fall - ing _____ like a _____ star _____

Em7

Asus4

A7



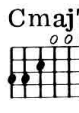
_____ } We came, _____ we saw, _____ we fell _____ in love_.






Two birds — as one — a - bove — no need -



to con - quer love. — (Instrumental) We came,






we saw — we fell — in love. — Two birds







as one — a - bove. — No need — to con - quer love





(Instrumental) Repeat twice

When Will You Make My Telephone Ring?

Words & Music by Ricky Ross

Medium slow beat

G D Am7

Pale blue eyes, the same old house, no ties, a lit-tle bit old - er but not so

D G D

world-ly wise. — That I can't see — your light's on — me

Am7 D Am7

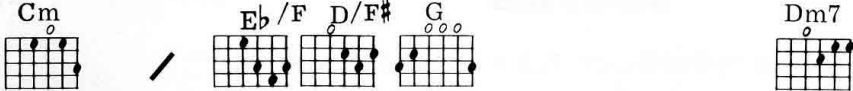
mak-ing me re - gret - ful - ly say, the won-der of it all was

D Am7 D C/E D/F#

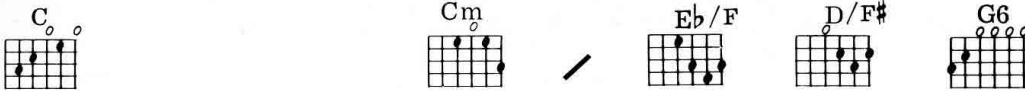
you and un-der-neath it all, it was-n't true.

% G Bm7 C

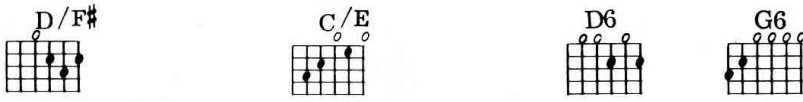
I want you in ev - 'ry-thing, in ev - 'ry-thing, in



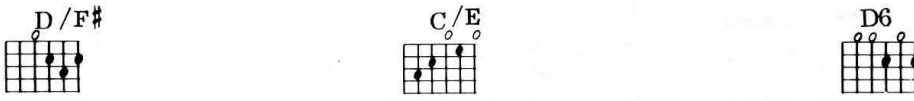


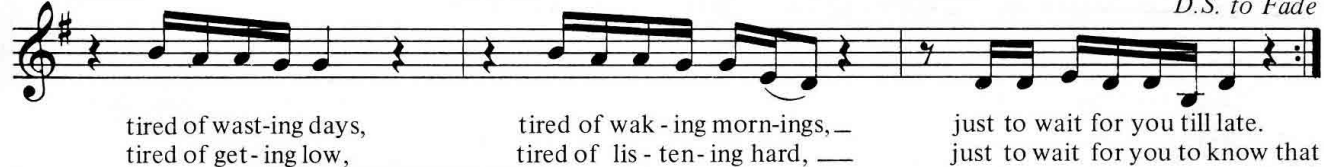












VERSE 2:

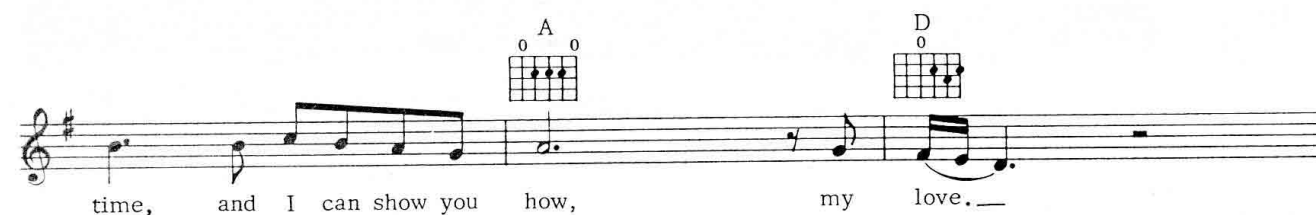
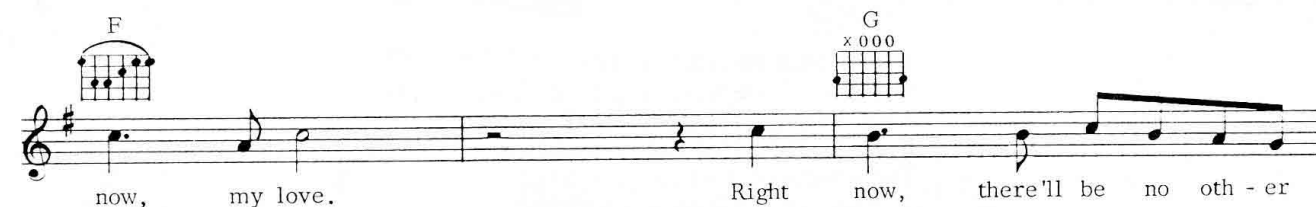
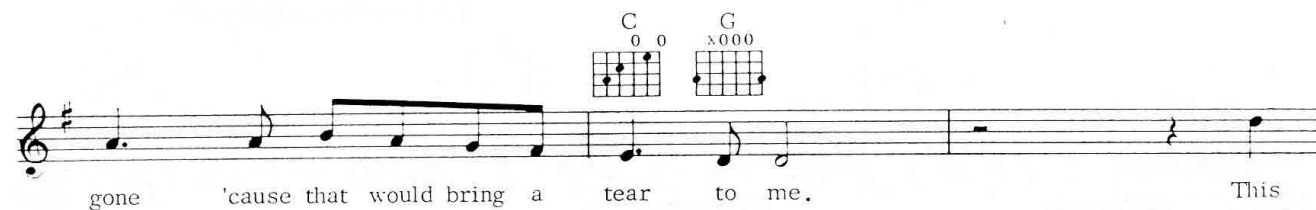
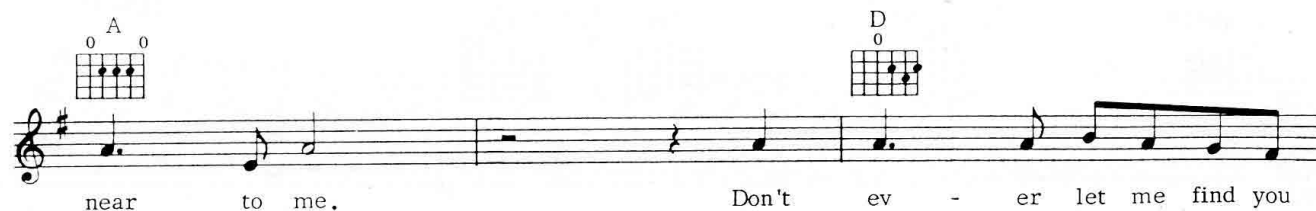
Tiny steps from ruthless legs
 But you've been walking so long, don't you rest
 From disharmony, from disunity
 From anything that isn't you and me
 The wonder of it all was you
 And underneath it all, it wasn't true.

99 Words

Words & Music by Barry Gibb, Robin Gibb & Maurice Gibb

Moderato

No chord



G x000 A 0 0

Talk in ev - er - last - ing words and ded - i - cate them all to me.

D 0

And I will give you all my life, I'm here if you should

C 0 0 G x000 Bb

call to me. You think that I don't e - ven

D 0 Tacet

mean a sin - gle word I say. It's on - ly

G x000 D 0

words, and words are all I have to take your heart a -

G x000 D 0 Tacet G x000

way, It's on - ly words, and words are all I

D 0 G x000 D 0 Tacet

have to take your heart a - way. It's on - ly

G x000

words, and words are all I have to take your heart a - way.

100 World

Words & Music by Barry Gibb, Robin Gibb & Maurice Gibb

Moderato





Now I've found that the world is





round, and of course it rains ev - 'ry





day. Liv - ing to -
If I re -






mor - row, where in _ the world will _ I be? To -
mem - ber all of _ the things I _ have done, I'd re -







mor - row, how far am _ I a - ble _ to see? _
mem - ber all of _ the times I've _ gone wrong. _

G x000 F

Or am I need - ed here?
Why do they keep me here?

G x000 A 0 D 0

Now I've found that the world is

Bm G x000 A 0

round, and of course it rains ev - 'ry

1. D sus4 D 0 2. D sus4 A 0

day. day. And

Repeat and fade
D 0 E 00 A 0 F#m

now I've found that the world is round, and of

D 0 E 00 A sus4 0 A 0

course it rains ev - 'ry day. And

Where Do Broken Hearts Go?

Words & Music by Frank Wildhorn & Chuck Jackson

Slowly ♩ = 63

(me. —)

1. I
2. I've been a-

Verse:

know it's been some time, but there's some - thing on my mind. You see, I
round e-nough to know that dreams don't turn to gold, and that there

have - n't been the same since that cold No - vem - ber day. We
is no eas - y way; no, you just can't run a - way. And what we

said we need - ed space, but all we found was an empty place. And the
had was so much more than we ev - er had be - fore. And no

on - ly things I learned is that I need you des - p'rate - ly. } So
mat - ter now I try, you're al - ways on my mind. }

F#m7 Bm7 Em G6/A

here I am, and can you please tell me: oh

Chorus:

D A/C# G/B D/A G D/F#

Where do broken hearts go; can they find their way home back to the open arms of a

Em7 G/A D A/C#

love that's wait - ing there? And if some - bod - y loves you,

G/B D/F# G D/F#

won't they al - ways love you? I look in your eyes, and I

1 Em7 D.C. G/A 2 Em7 G D Am D

know that you still care for know that you still care for me. And

Bridge:

G F#m7 Em7 G/A D

now that I am here with you, I'll nev - er let you go. I

Bbmaj7 F/A G /A 3 Ab/Bb

look in-to_ your_ eyes,_ and now_ I know, now I know.

Eb Bb/D Ab/C Eb/Bb

Where do bro - ken hearts go; can they find their___ way___ home

Ab Eb/G Fm7 Ab/Bb

back to the o - pen arms of a love that's wait - ing there? And

Eb Bb/D Ab/C Eb/Bb Ab Eb/G

if some bod-y loves you, won't they al-ways_ love_you? I look in your eyes,_ and I

1 Fm7 Ab/Bb 2 Fm7 Ab/Bb Eb Bb/D

know that you still care._ know that you still care_ for me,_ for

Ab/C Eb/Bb Ab /Bb Bb Eb

me; you still care_ for me.

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